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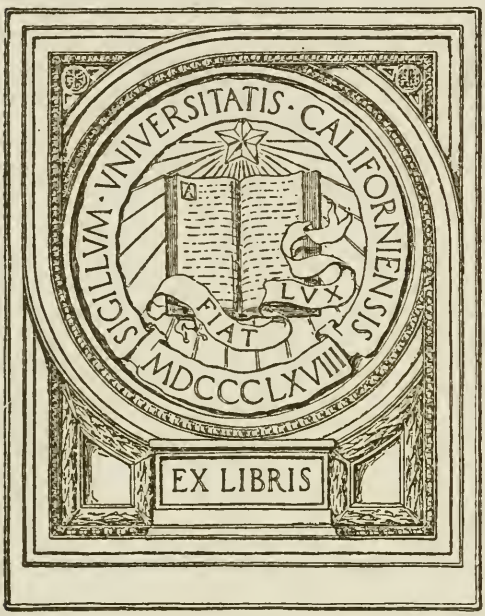

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Wilde and Wildeiana

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Volume II

Miscellaneous Writings, Writings of The Wildes, and Wildeiana

With Critical and Historical Notes
by William Andrews Clark, Jr.

San Francisco:
Printed by John Henry Nash
1922

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The Miscellaneous Writings of Oscar Wilde

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The Miscellaneous Writings of Oscar Wilde

WILDE, Oscar O'Flahertie Wills (1854-1900).

After Berneval || Letters Of || Oscar Wilde || To Robert Ross || [Colored vignette of the Bay of Naples.]

[Colophon]: Here Ends After Berneval Being || A Book of Letters written at Naples and Paris || from Oscar Wilde to Robert Ross . . . Printed . . . at 75 Charing Cross || Road in the City of Westminster . . . MDCCCCXXII || [Beaumont Press device.] || . . .

Condition: 8°, decorative boards, gray linen back, uncut. Size of leaf, 8½ by 5¾ inches.

First Edition, first issue.

Collation: Publisher's notice of edition printed on hand-made paper, numbered 76 to 475, "This is No. 93," one leaf (verso) (recto blank), pp. [1]-[2]; Half-title, "After Berneval," one leaf (verso blank), pp. [3]-[4]; Title as above, lettered in brown with illustration in brown and blue, one leaf (verso blank), pp. [5]-[6]; "Preface," signed by More Adey, May 25, 1921, one leaf (verso blank), pp. [7]-[8]; Half-title, "Part One Naples," one leaf (verso blank), pp. [9]-[10]; Text, pp. 11-35; Blank, p. [36]; Half-title, "Part Two Paris," one leaf (verso blank), pp. [37]-[38]; Text, pp. 39-61; Blank, p. [62]; "Notes," pp. 63-65; Colophon as above, p. [66].

There are no signature marks.

On the title-page is a colored illustration of the Bay of Naples; on page 41 is an illustration of the hotel wherein Wilde lived in Paris at the time the letters were written; on page 57 is a facsimile of a part of one of the letters; the cover-design in blue and yellow, and the four illustrations in blue on the end-papers and fly-leaves are from designs by Randolph Schwabe.

These letters are particularly interesting in that they trace the gradual evolution of the "Ballad of Reading Gaol." There are drafts of verses with the poet's comments on and reasons for the phraseology employed. This new volume of correspondence is printed as a supplement and as a continuation of the collection heretofore issued by the Beaumont Press, "After Reading."

WILDE, Oscar.

After Berneval || Letters Of || Oscar Wilde || To Robert Ross || [Colored vignette of the Bay of Naples.]

[Colophon]: Here Ends After Berneval Being || A Book of Letters written at Naples and Paris || from Oscar Wilde to Robert Ross . . . Printed . . . at 75 Charing Cross || Road in the City of Westminster . . . MDCCCCXXII || [Beaumont Press device.] || . . .

Condition: 8°, decorative boards, vellum back, uncut. Size of leaf, 8 5/8 by 6 inches.

First Edition, second issue.

Collation: Description agrees with previous copy in every respect except that this is No. 19 of the issue of 75 copies on Japanese vellum, signed with the autographic signature of Randolph Schwabe and of C. W. Beaumont, and the text is followed by three leaves on the recto of each of which is a woodcut vignette and the verso of each leaf is blank.

WILDE, Oscar.

After Reading || Letters Of || Oscar Wilde || To Robert Ross || [Colored vignette of the Chalet Bourgeat.]

[Colophon]: Here Ends After Reading Being || A Book of Letters written at Berneval from || Oscar Wilde to Robert Ross . . . Printed . . . at 75 || Charing Cross Road in the City of West- || minster . . . MDCCCCXXI || [Beaumont Press device.] || . . .

Condition: 8°, gray decorative boards, buckram back, uncut. Size of leaf, 8 5/8 by 5 7/8 inches.

First Edition, first issue.

Collation: Publisher's statement of limited edition, "This is No. 256" of 400 copies on hand-made paper, one leaf (verso) (recto blank), pp. [1]-[2]; Half-title, "After Reading," one leaf (verso blank), pp. [3]-[4]; Title as above, in orange and light green, one leaf (verso blank), pp. [5]-[6]; "Preface," one leaf, pp. 7-8; Text, pp. 9-56; Notes, ending with list of illustrations, pp. 57-59; Colophon as above, p. [60].

There are no signature marks.

There are two colored woodcuts on pages 17 and 33 (pages 18 and 34 being blank), a colored pictorial title-page, decorative end-papers, and fly-leaves, all cut on wood from designs by Ethelbert White.

WILDE, Oscar.

After Reading || Letters Of || Oscar Wilde || To Robert Ross || [Colored vignette of the Chalet Bourgeat.]

[Colophon]: Here Ends After Reading Being || A Book of Letters written at Berneval from || Oscar Wilde to Robert Ross . . . Printed . . . at 75 || Charing Cross Road in the City of West- || minster . . . MDCCCCXXI || [Beaumont Press device.] || . . .

Condition: Description agrees with previous copy in every respect except that the present copy has vellum back.

First Edition, second issue.

Collation: Description agrees with previous copy except that this copy is on Japanese vellum, and at end are three leaves of woodcuts. "This is No. 7" of 75 copies, with the autographic signatures of Ethelbert White and C. W. Beaumont.

AUREVILLY, Barbey d'. [WILDE, Oscar, *Translator.*]

What Never Dies || A Romance || By || Barbey D'Aurevilly || Translated Into English By || Sebastian Melmoth || (O.W.) || [Printer's ornament.] || Paris || Privately Printed || MCMII

Condition: 8°, three-quarters red levant morocco, gilt top, uncut, with original brown wrappers bound in. Size of leaf, 7½ by 5 inches.

First Edition.

Collation: Half-title, "What Never Dies," [A1] (verso "Edition limited to Five Hundred copies for Private Circulation only, amongst Friends and Subscribers"), pp. [1]-[2]; Title as above, in red and black, [A2] (verso blank), pp. [3]-[4]; "Foreword," [A3]-[A4], pp. 5-8; Text, "First Part," [A5]-[M6] (verso blank), pp. 9-[188]; Text, "Second Part," [M7]-[Y7] (recto), pp. 189-349; "Epilogue," [Y7] (verso)-[Z4], in eights, pp. 350-360.

This is a translation of Barbey d'Aurevilly's "Ce Qui ne Meurt Pas," made by Oscar Wilde while he was living in exile in Paris under the name of Sebastian Melmoth. This, judged from a critical point of view, is a mere piece of literary hackwork at best.

"Sebastian Melmoth" is the pseudonym assumed by Wilde after he went to France following his release from Reading Gaol. Lady Wilde was the grand-niece of the Reverend Charles Maturin, and of this kinship Oscar Wilde was very proud. Maturin's most famous novel was "Melmoth the Wanderer." Balzac was a great admirer of Maturin, and in turn Wilde greatly admired Balzac. In his "Life of Oscar Wilde," Sherard says: "When he left prison it was from the hero of this Charles Maturin's most famous novel, 'Melmoth the Wanderer,' that he borrowed the name under which he was to drag out the remaining agony of his years."

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 350, No. 336.

WILDE, Oscar.

The Birthday Of The || Infanta By Oscar || Wilde || [Publisher's device.] || Portland Maine || Thomas B Mosher || MDCCCCV

CONDITION: 16°, Japanese vellum wrappers, folded over a stiff cardboard, printed in red and black, uncut. Size of leaf, 5¼ by 3½ inches.

COLLATION: Four preliminary blank leaves; Half-title, "The Birthday Of The Infanta," one leaf (verso bibliographical note), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; Dedication to Mrs. William H. Grenfell, one leaf (verso blank), pp. [5]-[6]; Text, pp. 7-[51]; Blank, p. [52]; Colophon, one leaf (verso blank), pp. [53]-[54]; Five blank leaves at end.

There are no signature marks.

The text is taken and reprinted from "A House Of Pomegranates" by Oscar Wilde, published by James R. Osgood and McIlvaine, 1891.

This edition is limited to 425 copies on Japanese vellum, and was printed at the press of George D. Loring, Portland, Maine.

The text has an ornamental head- and tail-piece.

WILDE, [OSCAR.]

The || Canterville || Ghost || ¶ An amusing chronicle of the tribulations || of the Ghost of Canterville Chase when || his ancestral halls became the home of the || American Minister to the Court of St. James. || By || Wilde || Illustrated by || Wallace Goldsmith || 1906 || John W. Luce And Company || Boston and London

CONDITION: 8°, gray cloth boards, with pictorial design in colors, gilt top, uncut. Size of leaf, 7 by 4½ inches.

COLLATION: Two preliminary blank leaves; Half-title, "The Canterville Ghost," one leaf (verso blank), pp. [i]-[ii]; Title as above, with ornamental initial letter within double ruled lines, one leaf (verso blank), pp. [iii]-[iv]; List of illustrations, one leaf, pp. v-vi; Text, pp. 1-[124]; Advertisements, one leaf, without pagination; Three blank leaves at end.

There are no signature marks.

Each chapter begins with an ornamental initial letter, and throughout the text are numerous full-page illustrations and small woodcuts as called for in the list of illustrations.

This story appeared first in the "Court & Society Review," Vol. IV,

Nos. 138-139, Feb. 23, and Mar. 2, 1887. It was subsequently included in "Lord Arthur Savile's Crime & Other Stories," 1891.

WILDE, Oscar.

The Century || Guild || Hobby Horse || London. || Kegan Paul, Trench And Co: || 1, Paternoster Square. || Volume 1. 1886.

Condition: Seven volumes, 4°, full green polished calf, gilt, red label on back, gilt top, uncut. Size of leaf, 12 by 9 inches.

First Edition.

Collation: [Volume I, No. 3. July], 1886. Facsimile of Keats's sonnet, p. [81]; "Keats' Sonnet On Blue," signed "Oscar Wilde," pp. 83-86.

Volumes II-VII contain no contributions by Wilde.

This publication, began in Jan., 1886, was issued quarterly, and ceased at the end of Vol. VII, in 1892. A preliminary number was issued at Orpington by A. H. Mackmurdo in April, 1884, and three numbers of a new series entitled "The Hobby Horse," edited by H. P. Horne, appeared in 1893.

In No. 4, October, 1886, Wilde's article on Chatterton is announced as being unavoidably detained until the January number. It would seem that the article never appeared in print.

"Keats' Sonnet On Blue" was reprinted without the facsimile, in Miscellanies, 1908, pages 73-76.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 12-14, No. 10.

[WILDE, Oscar.]

Children In Prison || And || Other Cruelties || Of || Prison Life. || Murdoch & Co., || 26, Paternoster Square, || London. [1898.]

Condition: 8°, white rough printed wrappers, uncut. Size of leaf, 6¾ by 4½ inches.

First Separate Edition.

Collation: Cover-title as above, with "Price One Penny" at the top

(verso blank); Title as above, one leaf (verso blank), pp. [1]-[2]; "Publishers' Note," dated February, 1898, one leaf (verso blank), pp. [3]-[4]; Text, pp. [5]-16.

There are no signature marks.

Inserted is an autograph letter from T. Martin, the sometime warder of Reading Gaol, to Robert Ross, in which the writer requests that Ross will review a story and use his influence in procuring a publisher.

Wilde's letter, written from France, dated May 27, 1897, to the editor of the "Daily Chronicle," appeared in the issue of that paper May 28, 1897.

The "Daily Chronicle" was selected by him as the medium for publishing this letter probably because, through the offices of a warder, he was able to see copies of this periodical during part of his imprisonment.

Though Oscar Wilde in his "Soul of Man" decried against anything that savored of altruism, yet how changed we find him after two years passed in abject misery in prison, suffering under the terrible ordeal of his punishment; we perceive in him a deeper emotional being, whom humiliation has converted from callousness to heartfelt pity for others and in whom a desire to alleviate the condition of those more miserable than he has developed.

In this letter to the "Daily Chronicle," published May 28, 1897, we see the character of the man thus transformed. Warder Martin of Reading Prison had been dismissed for giving some sweet biscuits to a hungry child. This letter is a terrific arraignment of the prison system of England and of the punishment that was wont to be inflicted on children of tender years.

He preferred to give this letter to the press to obtain for it as large a publicity as possible in order to arouse public opinion for prison reform. No doubt he could easily have found a publisher who would gladly have paid him handsomely for the letter. But philanthropy, not gain, was the motive that prompted him.

A second letter on prison life, written from Paris to the editor of the same journal, was published March 24, 1898, entitled "Don't Read This If You Want To Be Happy Today."

Most of the reforms proposed by Wilde in these letters have been adopted since in the Prison Acts of 1898.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 51-52, No. 26.

WILDE, OSCAR.

Collected Works. [1908.]

CONDITION: Fourteen volumes, 8°, cream canvas boards with designs by Charles Ricketts and lettering stamped in gilt on front-cover, gilt top, uncut. Size of leaf, 8¼ by 5⅞ inches.

FIRST COLLECTED EDITION, first issue.

COLLATION: [*Volume I.*] Half-title, "The Duchess Of Padua," one leaf (verso "First Issued by Methuen and Co. in 1908," and "This Edition on handmade paper is limited to 1000 copies for the United Kingdom and America"); Title, "The || Duchess Of Padua || A Play || By || Oscar Wilde || Methuen And Co. || 36 Essex Street W. C. || London" (verso date of issue and copyright), one leaf; Slip announcing copyright by Methuen & Co., in the United States, 1907, inserted; "Note," one leaf (verso blank); Dedication, "To A.S.," signed by Robert Ross, one leaf (verso "Note On The Length Of This Play," signed "O.W."); "The Persons Of The Play," one leaf (verso "The Scenes Of The Play"); Half-title, "Act I," one leaf (verso blank); Text, A1-C1, pp. 1-34; Half-title, "Act II," [C2] (verso blank), pp. [35]-[36]; Text, [C3]-[F3] (verso blank), pp. 37-[86]; Half-title, "Act III," [F4] (verso blank), pp. [87]-[88]; Text, [F5]-[H7] (verso blank), pp. 89-[126]; Half-title, "Act IV," [H8] (verso blank), pp. [127]-[128]; Text, I1-[L7] (verso blank), pp. 129-[174]; Half-title, "Act V," [L8] (verso blank), pp. [175]-[176]; Text, M1-O1, in eights, pp. 177-210; Imprint, [O2] (verso) (recto blank).

[*Volume II.*] Blank leaf; Half-title, "Salomé. A Florentine Tragedy. Vera," one leaf (verso blank); Title, "Salomé. || A Florentine Tragedy. || Vera.," [etc.], one leaf (verso date of issue and statement of limited edition); "Contents," one leaf (verso blank); Half-title, "Salomé Drame En Un Acte," A1 (verso bibliographical note), pp. [1]-[2]; Dedication to Pierre Louÿs, [A2] (verso "Personnes"), pp. [3]-[4]; Text, [A3]-F1,

pp. 5-82; Half-title, "A Florentine Tragedy," [F2] (verso note), pp. [83]-[84]; Text, [F3]-H1, pp. 85-114; Half-title, "Vera Or The Nihilists," [H2] (verso note), pp. [115]-[116]; "Persons In The Prologue" and "Persons In The Play," [H3] (verso blank), pp. [117]-[118]; Text, [H4]-[R3] (verso imprint), in eights, pp. 119-[262]; Blank leaf, [R4].

[*Volume III.*] Half-title, "Lady Windermere's Fan," [a1] (verso blank); Title, "Lady Windermere's Fan || A Play || About A Good Woman," [etc.], [a2] (verso date of issue, copyrights, and statement of limited edition); Dedication to Robert Earl of Lytton, b1 (verso blank); "The Persons Of The Play," [b2] (verso blank); "The Scenes Of The Play," [b3] (verso cast of the first production); Half-title, "First Act," [b4] (verso blank); Text, A1-[C8] (verso blank), pp. 1-[48]; Half-title, "Second Act," D1 (verso blank), pp. 49-[50]; Text, [D2]-[G2] (verso blank), pp. 51-[100]; Half-title, "Third Act," [G3] (verso blank), pp. [101]-[102]; Text, [G4]-[I7], pp. 103-142; Half-title, "Fourth Act," [I8] (verso blank), pp. [143]-[144]; Text, K1-[M4] (verso imprint), in eights, pp. 145-[184].

[*Volume IV.*] Half-title, "A Woman Of No Importance," [a1] (verso blank); Title, "A Woman Of || No Importance || A Play," [etc.], [a2] (verso date of issue, dramatic rights, and statement of limited edition); Dedication, "To Gladys Countess De Grey," [a3] (verso blank); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso cast of the first production); Half-title, "First Act," [b2] (verso blank); Text, A1-[C7] (verso blank), pp. 1-[46]; Half-title, "Second Act," [C8] (verso blank), pp. [47]-[48]; Text, D1-[G3] (verso blank), pp. 49-[102]; Half-title, "Third Act," [G4] (verso blank), pp. [103]-[104]; Text, [G5]-K1, pp. 105-146; Half-title, "Fourth Act," [K2] (verso blank), pp. [147]-[148]; Text, [K3]-[M8] (verso imprint), in eights, pp. 149-[192].

[*Volume V.*] Half-title, "An Ideal Husband," [a1] (verso blank); Title, "An Ideal Husband || A Play," [etc.], [a2] (verso date of issue, dramatic rights, and statement of limited edition); Dedication to Frank Harris, b1 (verso blank); "The Persons Of The Play," [b2] (verso blank); "The Scenes Of The Play," [b3] (verso cast of first production); Half-title,

"First Act," [b4] (verso blank); Text, A1-[E3] (verso blank), pp. 1-[70]; Half-title, "Second Act," [E4] (verso blank), pp. [71]-[72]; Text, [E5]-[I3] (verso blank), pp. 73-[134]; Half-title, "Third Act," [I4] (verso blank), pp. [135]-[136]; Text, [I5]-[M7] (verso blank), pp. 137-[190]; Half-title, "Fourth Act," [M8] (verso blank), pp. [191]-[192]; Text, N1-[P8] (verso imprint), in eights, pp. 193-[240].

[*Volume VI.*] Half-title, "The Importance Of Being Earnest," [a1] (verso blank); Title, "The Importance || Of Being Earnest || A Trivial Comedy For || Serious People," [etc.], [a2] (verso date of issue, copyright notice, and statement of limited edition); Dedication to Robert Baldwin Ross, [a3] (verso blank); "The Persons Of The Play," [a4] (verso blank); "The Scenes Of The Play," b1 (verso cast of first production); Half-title, "First Act," [b2] (verso blank); Text, A1-[D8] (verso blank), pp. 1-[64]; Half-title, "Second Act," E1 (verso blank), pp. [65]-[66]; Text, [E2]-[I8], pp. 67-144; Half-title, "Third Act," K1 (verso blank), pp. [145]-[146]; Text, [K2]-[M6] (verso imprint), in eights, pp. 147-[188].

[*Volume VII.*] Preliminary blank leaf; Half-title, "Lord Arthur Savile's Crime And Other Prose Pieces," one leaf (verso blank); Title, "Lord Arthur Savile's || Crime || And Other Prose Pieces," [etc.], one leaf (verso dates of different issues and statement of limited edition); "Contents," one leaf (verso blank); Half-title, "Lord Arthur Savile's Crime A Study Of Duty," A1 (verso blank), pp. [1]-[2]; Text, [A2]-[D7] (verso blank), pp. 3-[62]; Half-title, "The Canterville Ghost A Hylo-Idealistic Romance," [D8] (verso blank), pp. [63]-[64]; Text, E1-[H4] (verso blank), pp. 65-[120]; Half-title, "The Sphinx Without A Secret An Etching," [H5] (verso blank), pp. [121]-[122]; Text, [H6]-[I2], pp. 123-132; Half-title, "The Model Millionaire A Note Of Admiration," [I3] (verso blank), pp. [133]-[134]; Text, [I4]-[I8], pp. 135-144; Half-title, "The Portrait Of Mr. W. H.," K1 (verso blank), pp. [145]-[146]; Text, [K2]-[N4] (verso blank), pp. 147-[200]; Half-title, "Poems In Prose," [N5] (verso blank), pp. [201]-[202]; Text, [N6]-[O6] (verso blank), pp. 203-[220]; Half-title, "The Rise Of Historical Criticism," [O7] (verso note by Robert Ross), pp. [221]-[222]; Text, [O8]-[R4] and S1, ending with imprint, in eights, pp. 223-[266]; Blank leaf, [S2].

[*Volume VIII.*] Preliminary blank leaf; Half-title, "Intentions And The Soul Of Man," one leaf (verso blank); Title, "Intentions || And || The Soul Of Man," [etc.], one leaf (verso date of issues and statement of limited edition); "Contents," one leaf (verso blank); Half-title, "The Decay Of Lying An Observation," A1 (verso "A Dialogue: Persons: Scene."), pp. [1]-[2]; Text, [A2]-[D5] (verso blank), pp. 3-[58]; Half-title, "Pen, Pencil And Poison A Study In Green," [D6] (verso blank), pp. [59]-[60]; Text, [D7]-[F8] (verso blank), pp. 61-[96]; Half-title, "The Critic As Artist With Some Remarks Upon The Importance Of Doing Nothing," G1 (verso "Dialogue: Persons: Scene."), pp. [97]-[98]; Text, [G2]-[K6] (verso blank), pp. 99-[156]; Half-title, "The Critic As Artist With Some Remarks Upon The Importance Of Discussing Everything," [K7] (verso "Dialogue: Persons: Scene:"), pp. [157]-[158]; Text, [K8]-[O8], pp. 159-224; Half-title, "The Truth Of Masks A Note On Illusion," P1 (verso blank), pp. [225]-[226]; Text, [P2]-[R7], pp. 227-270; Half-title, "The Soul Of Man Under Socialism," [R8] (verso copyright notice), pp. [271]-[272]; Text, S1-[X8] (verso imprint), in eights, pp. 273-[336].

[*Volume IX.*] Preliminary blank leaf, [a1], pp. [i]-[ii]; Half-title, "The Poems Of Oscar Wilde," [a2] (verso blank), pp. [iii]-[iv]; Title, "The Poems || Of || Oscar Wilde," [etc.], [a3] (verso dates of publication and statement of limited edition), pp. [v]-[vi]; "Contents," [a4] and b1-[b2] (verso blank), pp. vii-[xii]; Half-title, "Newdigate Prize Poem Ravenna" and dedication, A1 (verso note), pp. [1]-[2]; Text, [A2]-B1 (verso blank), pp. 3-[18]; Half-title, "Poems," [B2] (verso blank), pp. [19]-[20]; Sonnet, "Hélas!," [B3] (verso blank), pp. 21-[22]; Half-title, "Eleutheria," [B4] (verso blank), pp. [23]-[24]; Text, [B5]-[C3] (verso blank), pp. 25-[38]; Half-title, "The Garden Of Eros," [C4] (verso blank), pp. [39]-[40]; Text, [C5]-[D3], pp. 41-54; Half-title, "Rosa Mystica," [D4] (verso blank), pp. [55]-[56]; Text, [D5]-[E7] (verso blank), pp. 57-[78]; Half-title, "The Burden Of Itys," [E8] (verso blank), pp. [79]-[80]; Text, F1-G1, pp. 81-98; Half-title, "Wind Flowers," [G2] (verso blank), pp. [99]-[100]; Text, [G3]-[H2] (verso blank), pp. 101-[116]; Half-title, "Charmides," [H3] (verso blank), pp. [117]-[118]; Text, [H4]-[K4], pp. 119-152; Half-title, "Flowers Of Gold," [K5] (verso

blank), pp. [153]-[154]; Text, [K6]-[L6] (verso blank), pp. 155-[172]; Half-title, "Impressions De Théâtre," [L7] (verso blank), pp. [173]-[174]; Text, [L8]-[M2] (verso blank), pp. 175-[180]; Half-title, "Panthea," [M3] (verso blank), pp. [181]-[182]; Text, [M4]-[M8] (verso blank), pp. 183-[192]; Half-title, "The Fourth Movement," N1 (verso blank), pp. [193]-[194]; Text, [N2]-[N6], pp. 195-204; Half-title, "Humanitad," [N7] (verso blank), pp. [205]-[206]; Text, [N8]-[P2], pp. 207-228; Half-title, "Flower Of Love," [P3] (verso blank), pp. [229]-[230]; Text, [P4]-[P5] (verso blank), pp. 231-[234]; Half-title, "Uncollected Poems," [P6] (verso blank), pp. [235]-[236]; Text, [P7]-[R3], pp. 237-262; Half-title, "To L. L.," [R4] (verso blank), pp. [263]-[264]; Text, [R5]-[R6] (verso blank), pp. 265-[268]; Half-title, "Translations," [R7] (verso blank), pp. [269]-[270]; Text, [R8]-[S7] (verso blank), pp. 271-[286]; Half-title, "The Sphinx," and dedication, [S8] (verso copyright notice), pp. [287]-[288]; Text, T1-[U3], pp. 289-310; Half-title, "The Ballad Of Reading Gaol," [U4] (verso blank), pp. [311]-[312]; Half-title, "In Memoriam C. T. W.," [U5] (verso blank), pp. [313]-[314]; Text, [U6]-[Y5] (verso imprint), in eights, pp. 315-[346]; Blank leaf, [Y6].

[*Volume X.*] Half-title, "A House Of Pomegranates The Happy Prince And Other Tales," one leaf (verso blank); Title, "A House || Of Pomegranates || The Happy Prince || And Other || Tales," [etc.], one leaf (verso dates of issue, copyright notice, and statement of limited edition); "Contents," one leaf (verso blank); Half-title, "A House Of Pomegranates," one leaf (verso blank); Half-title, "The Young King," A1 (verso dedication to Margaret Lady Brooke), pp. [1]-[2]; Text, [A2]-[B6] (verso blank), pp. 3-[28]; Half-title, "The Birthday Of The Infanta," [B7] (verso dedication to Mrs. William H. Grenfell), pp. [29]-[30]; Text, [B8]-[D8], pp. 31-64; Half-title, "The Fisherman And His Soul," E1 (verso dedication to H. S. H. Alice, Princess of Monaco), pp. 65-[66]; Text, [E2]-I1 (verso blank), pp. 67-[130]; Half-title, "The Star-Child," [I2] (verso dedication to Miss Margot Tennant), pp. [131]-[132]; Text, [I3]-L1 (verso blank), pp. 133-[162]; Half-title, "The Happy Prince And Other Tales," [L2] (verso dedication to Carlos Blacker), pp. [163]-[164]; Half-title, "The Happy Prince," [L3] (verso blank), pp. [165]-[166]; Text,

[L4]-[M4] (verso blank), pp. 167-[184]; Half-title, "The Nightingale And The Rose," [M5] (verso blank), pp. [185]-[186]; Text, [M6]-[N3], pp. 187-198; Half-title, "The Selfish Giant," [N4] (verso blank), pp. [199]-[200]; Text, [N5]-[N8], pp. 201-208; Half-title, "The Devoted Friend," O1 (verso blank), pp. 209-[210]; Text, [O2]-[P4] (verso blank), pp. 211-[232]; Half-title, "The Remarkable Rocket," [P5] (verso blank), pp. [233]-[234]; Text, [P6]-[Q8], ending with imprint, in eights, pp. 235-[256].

[*Volume XI.*] Half-title, "De Profundis," one leaf (verso blank), pp. [i]-[ii]; Title, "De Profundis," [etc.], one leaf (verso dates of publications and statement of limited edition), pp. [iii]-[iv]; "Contents," one leaf (verso blank), pp. [v]-[vi]; "A Prefatory Dedication," by Robert Ross, five leaves, pp. vii-xvi; Text, "Letters From Reading Prison," A1-[B6] (verso blank), pp. 1-[28]; Text, "De Profundis," [B7]-[L3] (verso copyright notice), pp. 29-[166]; Text, "Two Letters To The Daily Chronicle On Prison Life," [L4]-[O2] (verso imprint), in eights, pp. 167-[212].

[*Volume XII.*] Preliminary blank leaf, [a1], pp. [i]-[ii]; Half-title, "The Picture Of Dorian Gray," [a2] (verso copyright notice), pp. [iii]-[iv]; Title, "The Picture Of || Dorian Gray || By || Oscar Wilde || Paris || Charles Carrington || Publisher And Bookseller || 13 Faubourg Montmartre || 1908," [a3] (verso date of issues and statement of limited edition), pp. [v]-[vi]; "An Editorial Note," signed "Robert Ross," [a4], pp. [vii]-[viii]; "The Preface," b1-[b2] (verso blank), pp. ix-[xii]; Text, A1-[Z5], ending with imprint, in eights, pp. 1-[362]; Blank leaf, [Z6].

[*Volume XIII.*] Preliminary blank leaf; Half-title, "Reviews," one leaf (verso blank), pp. [i]-[ii]; Title, "Reviews," [etc.], one leaf (verso date of publication and statement of limited edition), pp. [iii]-[iv]; Dedication, "To Mrs. Carew," signed by Robert Ross, one leaf (verso blank), pp. [v]-[vi]; "Contents," two leaves, pp. vii-x; Introduction, signed by Robert Ross, two leaves, pp. xi-xiv; Text, A1-[Z8] and 2A1-[2M2], pp. 1-548; "Index Of Authors And Books Reviewed," [2M3]-[2M6] (verso blank), ending with imprint, in eights, pp. 549-[556].

[*Volume XIV.*] Half-title, "Miscellanies," one leaf (verso blank), pp. [i]-[ii]; Title, "Miscellanies," [etc.], one leaf (verso date of publication

and statement of limited edition), pp. [iii]-[iv]; Dedication, "To Walter Ledger," signed "Robert Ross," one leaf (verso blank), pp. [v]-[vi]; "Contents," two leaves (verso of last leaf blank), pp. vii-[x]; "Introduction," signed "Robert Ross," three leaves, pp. xi-xvi; Text, A1-M1, pp. 1-178; Half-title, "The Rise Of Historical Criticism," [M2] (verso note), pp. [179]-[180]; Text, [M3]-[P2], pp. 181-228; Half-title, "La Sainte Courtisane," [P3] (verso blank), pp. [229]-[230]; Text, [P4]-[P8] (verso blank), pp. 231-[240]; Half-title, "The English Renaissance Of Art," Q1 (verso note), pp. [241]-[242]; Text, [Q2]-[S3] (verso blank), pp. 243-[278]; Half-title, "House Decoration," [S4] (verso note), pp. [279]-[280]; Text, [S5]-T1, pp. 281-290; Half-title, "Art And The Handicraftsman," [T2] (verso note), pp. [291]-[292]; Text, [T3]-[U2], pp. 293-308; Half-title, "Lecture To Art Students," [U3] (verso note), pp. [309]-[310]; Text, [U4]-X1 (verso blank), pp. 311-[322]; Half-title, "Bibliography By Stuart Mason," [X2] (verso note), pp. [323]-[324]; Text, [X3]-[Y4], ending with imprint, in eights, pp. 325-[344].

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 459-490, Nos. 420-448.

WILDE, Oscar.

Collected Works. [1908.]

Condition: Fourteen volumes, 8°, full limp vellum with designs in gilt by Charles Ricketts on front-cover, gilt top, uncut. Size of leaf, 8⅛ by 5¾ inches.

First Collected Edition, second issue.

Collation: The description agrees with the preceding set in every respect except that on the verso of each title-page the statement of limited edition reads: "This Edition on Japanese vellum is limited to 80 copies for the United Kingdom and America." In volume X, "The House Of Pomegranates," the first half-sheet [a] is wrongly folded, so that the first half-title, "A House Of Pomegranates The Happy Prince And Other Tales," appears on the fourth leaf, and the second half-title, "A House Of Pomegranates," on the first leaf. This discrepancy appears to exist in all copies.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 459-490, Nos. 420-448.

WILDE, OSCAR.

Collected Works. First Authorized American Edition.

CONDITION: 8°, fourteen volumes, orange buckram boards, with white paper label printed in black and red on back, gilt top, uncut. Size of leaf, 8⅝ by 5¾ inches.

FIRST AMERICAN EDITION.

COLLATION: *Volume I.* Half-title, "The Poems Of Oscar Wilde," one leaf (verso blank), pp. [i]-[ii]; Title, "The Poems || Of || Oscar Wilde || Authorized Edition || John W. Luce & Co. || Boston [1910]," one leaf (verso "Pan And Desespoir Copyright, 1909 By L. E. Bassett."), pp. [iii]-[iv]; Letter of authorization from Robert Ross to Messrs. John W. Luce & Co., one leaf (verso blank), pp. [v]-[vi]; "Contents," three leaves (verso of last leaf being blank), pp. [vii]-[xii]; Half-title, "Ravenna," etc., A1 (verso note), pp. 1-[2]; Text, [A2]-B1 (verso blank), pp. 3-[18]; Half-title, "Poems," [B2] (verso blank), pp. [19]-[20]; Sonnet, "Hélas!," [B3] (verso blank), pp. 21-[22]; Half-title, "Eleutheria," [B4] (verso blank), pp. [23]-[24]; Text, [B5]-[C3] (verso blank), pp. 25-[38]; Half-title, "The Garden Of Eros," [C4] (verso blank), pp. [39]-[40]; Text, [C5]-[D3], pp. 41-54; Half-title, "Rosa Mystica," [D4] (verso blank), pp. [55]-[56]; Text, [D5]-[E7] (verso blank), pp. 57-[78]; Half-title, "The Burden Of Itys," [E8] (verso blank), pp. [79]-[80]; Text, F1-G1, pp. 81-98; Half-title, "Wind Flowers," [G2] (verso blank), pp. [99]-[100]; Text, [G3]-[H2] (verso blank), pp. 101-[116]; Half-title, "Charmides," [H3] (verso blank), pp. [117]-[118]; Text, [H4]-[K4], pp. 119-152; Half-title, "Flowers Of Gold," [K5] (verso blank), pp. [153]-[154]; Text, [K6]-[L6] (verso blank), pp. 155-[172]; Half-title, "Impressions De Théâtre," [L7] (verso blank), pp. [173]-[174]; Text, [L8]-[M2] (verso blank), pp. 175-[180]; Half-title, "Panthea," [M3] (verso blank), pp. [181]-[182]; Text, [M4]-[M8] (verso blank), pp. 183-[192]; Half-title, "The Fourth Movement," N1 (verso blank), pp. [193]-[194]; Text, [N2]-[N6], pp. 195-204; Half-title, "Humanitad," [N7] (verso blank), pp. [205]-[206];

Text, [N8]-[P2], pp. 207-228; Half-title, "Flower Of Love," [P3] (verso blank), pp. [229]-[230]; Text, [P4]-[P5] (verso blank), pp. 231-[234]; Half-title, "Uncollected Poems," [P6] (verso blank), pp. [235]-[236]; Text, [P7]-[R6], pp. 237-268; Half-title, "Translations," [R7] (verso blank), pp. [269]-[270]; Text, [R8]-[S7] (verso blank), pp. 271-[286]; Half-title, "The Sphinx," with dedication, [S8] (verso note), pp. [287]-[288]; Text, T1-[U3], pp. 289-310; Half-title, "The Ballad Of Reading Gaol," [U4] (verso blank), pp. [311]-[312]; "In Memoriam," [U5] (verso blank), pp. [313]-[314]; Text, [U6]-[Y5] (verso blank), in eights, pp. 315-[346].

Volume II. Half-title, "A House Of Pomegranates The Happy Prince And Other Tales," one leaf (verso blank); Title, "A House || Of Pomegranates || The Happy Prince || And Other || Tales," [etc.], one leaf (verso copyright notice); "Contents," one leaf (verso blank); Half-title, "A House Of Pomegranates," one leaf (verso blank); Half-title, "The Young King," A1 (verso dedication), pp. [1]-[2]; Text, [A2]-[B6] (verso blank), pp. 3-[28]; Half-title, "The Birthday Of The Infanta," [B7] (verso dedication), pp. [29]-[30]; Text, [B8]-[D8], pp. 31-64; Half-title, "The Fisherman And His Soul," E1 (verso dedication), pp. [65]-[66]; Text, [E2]-I1 (verso blank), pp. 67-[130]; Half-title, "The Star-Child," [I2] (verso dedication), pp. [131]-[132]; Text, [I3]-L1 (verso blank), pp. 133-[162]; Half-title, "The Happy Prince And Other Tales," [L2] (verso dedication), pp. [163]-[164]; Second half-title, [L3] (verso blank), pp. [165]-[166]; Text, [L4]-[M4] (verso blank), pp. 167-[184]; Half-title, "The Nightingale And The Rose," [M5] (verso blank), pp. [185]-[186]; Text, [M6]-[N3], pp. 187-198; Half-title, "The Selfish Giant," [N4] (verso blank), pp. [199]-[200]; Text, [N5]-[N8], pp. 201-208; Half-title, "The Devoted Friend," O1 (verso blank), pp. 209-[210]; Text, [O2]-[P4] (verso blank), pp. 211-[232]; Half-title, "The Remarkable Rocket," [P5] (verso blank), pp. [233]-[234]; Text, [P6]-[Q8], in eights, pp. 235-[256].

Volume III. Half-title, "Intentions And The Soul Of Man," one leaf (verso blank); Title, "Intentions || And || The Soul Of Man," [etc.], one leaf (verso copyright notice); "Contents," one leaf (verso blank); Half-title, "The Decay Of Lying An Observation," A1 (verso "A Dia-

logue: Persons: Scene"), pp. [1]-[2]; Text, [A3]-[D5] (verso blank), pp. 3-[58]; Half-title, "Pen, Pencil And Poison A Study In Green," [D6] (verso blank), pp. [59]-[60]; Text, [D7]-[F8] (verso blank), pp. 61-[96]; Half-title, "The Critic As Artist With Some Remarks Upon The Importance Of Doing Nothing," G1 (verso "A Dialogue. Part I. Persons: Scene"), pp. [97]-[98]; Text, [G2]-[K6] (verso blank), pp. 99-[156]; Half-title, "The Critic As Artist With Some Remarks Upon The Importance Of Discussing Everything," [K7] (verso "A Dialogue. Part II. Persons: Scene"), pp. [157]-[158]; Text, [K8]-[O8], pp. 159-224; Half-title, "The Truth Of Masks A Note On Illusion," P1 (verso blank), pp. [225]-[226]; Text, [P2]-[R7], pp. 227-270; Half-title, "The Soul Of Man Under Socialism," [R8] (verso note), pp. [271]-[272]; Text, S1-[X8] (verso blank), in eights, pp. 273-[336].

Volume IV. Title, "The Picture || Of || Dorian Gray," [etc.], one leaf (verso blank); Text, pp. 1-272.

There are no signature marks.

Volume V. Half-title, "Lord Arthur Savile's Crime And Other Prose Pieces," one leaf (verso blank); Title, "Lord Arthur || Savile's Crime," [etc.], one leaf (verso copyright notice); Note by Robert Ross, one leaf (verso blank); "Contents," one leaf (verso blank); Half-title, "Lord Arthur Savile's Crime A Study Of Duty," A1 (verso blank), pp. [1]-[2]; Text, [A2]-[D7] (verso blank), pp. 3-[62]; Half-title, "The Canterville Ghost A Hylo-Idealistic Romance," [D8] (verso blank), pp. [63]-[64]; Text, E1-[H4] (verso blank), pp. 65-[120]; Half-title, "The Sphinx Without A Secret," [H5] (verso blank), pp. [121]-[122]; Text, [H6]-[I2], pp. 123-132; Half-title, "The Model Millionaire A Note Of Admiration," [I3] (verso blank), pp. [133]-[134]; Text, [I4]-[I8], pp. 135-144; Half-title, "The Portrait Of Mr. W. H.," K1 (verso blank), pp. [145]-[146]; Text, [K2]-[N4] (verso blank), pp. 147-[200]; Half-title, "Poems In Prose," [N5] (verso blank), pp. [201]-[202]; Text, [N6]-[O6] (verso blank), pp. 203-[220]; Half-title, "The Rise Of Historical Criticism," [O7] (verso blank), pp. [221]-[222]; Text, [O8]-S1, in eights, pp. 223-[266].

Volume VI. Half-title, "Salomé. A Florentine Tragedy. Vera.," one leaf

(verso blank); Title, "Salomé.|| A Florentine Tragedy.|| Vera.," [etc.], one leaf (verso "A Florentine Tragedy" copyright notice); "Contents," one leaf (verso blank); Half-title, "Salomé Drame En Un Acte," A1 (verso bibliographical note), pp. [1]-[2]; Dedication, "A Mon Ami Pierre Louÿs," [A2] (verso "Personnes"), pp. [3]-[4]; Text, [A3]-F1, pp. 5-82; Half-title, "A Florentine Tragedy," [F2] (verso bibliographical note), pp. [83]-[84]; Text, [F3]-H1, pp. 85-114; Half-title, "Vera Or The Nihilists A Drama In A Prologue, And Four Acts," [H2] (verso bibliographical note), pp. [115]-[116]; "Persons In The Prologue" and "Persons In The Play," [H3] (verso blank), pp. [117]-[118]; Text, [H4]-[R3] (verso blank), in eights, pp. 119-[262]; Half-title, "Appendix," one leaf (verso blank); Half-title, "Salomé Translated From The French Of Oscar Wilde By Lord Alfred Douglas," one leaf (verso blank), pp. [1]-[2]; "The Persons Of The Play," one leaf (verso blank), pp. [3]-[4]; Text, pp. 5-[68]; Half-title, "An Opening Scene Written By T. Sturge Moore, Esq., For The Acting Version Of A Florentine Tragedy," one leaf (verso blank); "Dramatis Personæ," one leaf (verso blank); Text, pp. 1-14.

There are no signature marks in the appendix.

Volume VII. Half-title, "Lady Windermere's Fan," one leaf (verso blank); Title, "Lady Windermere's Fan || And || The Importance Of || Being Earnest," [etc.], one leaf (verso copyright notice); Dedication, b1 (verso blank); "The Persons Of The Play," [b2] (verso blank); "The Scenes Of The Play," [b3] (verso cast of the original production); Half-title, "First Act," [b4] (verso blank); Text, A1-[C8] (verso blank), pp. 1-[48]; Half-title, "Second Act," D1 (verso blank), pp. 49-[50]; Text, [D2]-[G2] (verso blank), pp. 51-[100]; Half-title, "Third Act," [G3] (verso blank), pp. [101]-[102]; Text, [G4]-[I7], pp. 103-142; Half-title, "Fourth Act," [I8] (verso blank), pp. [143]-[144]; Text, K1-[M4] (verso blank), pp. 145-[184]; Half-title, "The Importance Of Being Earnest," one leaf (verso blank); Dedication to Robert Baldwin Ross, one leaf (verso blank); "The Persons Of The Play," one leaf (verso blank); "The Scenes Of The Play," b1 (verso cast of the original production); Half-title, "First Act," [b2] (verso blank); Text, A1-[D8] (verso blank), pp. 1-[64]; Half-

title, "Second Act," [E1] (verso blank), pp. [65]-[66]; Text, [E2]-[I8], pp. 67-144; Half-title, "Third Act," K1 (verso blank), pp. [145]-[146]; Text, [K2]-[M6] (verso blank), in eights, pp. 147-[188].

Volume VIII. Half-title, "A Woman Of No Importance," one leaf (verso blank); Title, "A Woman Of || No Importance || A Play," [etc.], one leaf (verso copyright notice); Dedication to Gladys Countess De Grey, one leaf (verso blank); "The Persons Of The Play," one leaf (verso blank); "The Scenes Of The Play," b1 (verso cast of the original production); Half-title, "First Act," [b2] (verso blank); Text, A1-[C7] (verso blank), pp. 1-[46]; Half-title, "Second Act," [C8] (verso blank), pp. [47]-[48]; Text, D1-[G3] (verso blank), pp. 49-[102]; Half-title, "Third Act," [G4] (verso blank), pp. [103]-[104]; Text, [G5]-K1, pp. 105-146; Half-title, "Fourth Act," [K2] (verso blank), pp. [147]-[148]; Text, [K3]-[M8] (verso blank), in eights, pp. 149-[192].

Volume IX. Half-title, "An Ideal Husband," one leaf (verso blank); Title, "An Ideal Husband || A Play," [etc.], one leaf (verso copyright notice); Dedication to Frank Harris, one leaf (verso blank); "The Persons Of The Play," one leaf (verso blank); "The Scenes Of The Play," one leaf (verso cast of the first production); Half-title, "First Act," one leaf (verso blank); Text, A1-[E3] (verso blank), pp. 1-[70]; Half-title, "Second Act," [E4] (verso blank), pp. [71]-[72]; Text, [E5]-[I3] (verso blank), pp. 73-[134]; Half-title, "Third Act," [I4] (verso blank), pp. [135]-[136]; Text, [I5]-[M7] (verso blank), pp. 137-[190]; Half-title, "Fourth Act," [M8] (verso blank), pp. [191]-[192]; Text, N1-[P8] (verso blank), in eights, pp. 193-[240].

Volume X. Half-title, "The Duchess Of Padua," one leaf (verso blank); Title, "The || Duchess Of Padua || A Play," [etc.], one leaf (verso copyright notice); Note by Robert Ross, one leaf (verso blank); Dedication "To A. S." by Robert Ross, one leaf (verso "Note On The Length Of This Play," signed "O. W."); "The Persons Of The Play," one leaf (verso "The Scenes Of The Play"); Half-title, "Act I," one leaf (verso blank); Text, A1-C1, pp. 1-34; Half-title, "Act II," [C2] (verso blank), pp. [35]-[36]; Text, [C3]-[F3] (verso blank), pp. 37-[86]; Half-title, "Act III," [F4] (verso blank), pp. [87]-[88]; Text, [F5]-[H7] (verso

blank), pp. 89-[126]; Half-title, "Act IV," [H8] (verso blank), pp. [127]-[128]; Text, I1-[L7] (verso blank), pp. 129-[174]; Half-title, "Act V," [L8] (verso blank), pp. [175]-[176]; Text, M1-O1, in eights, pp. 177-[210].

In this copy the date of production in New York is erroneously stated to have taken place at Hammerstein Opera House, November 14, 1891.

Volume XI. Half-title, "De Profundis," one leaf (verso blank), pp. [i]-[ii]; Title, "De Profundis," [etc.], one leaf (verso copyright notice), pp. [iii]-[iv]; "Contents," one leaf (verso blank), pp. [v]-[vi]; "A Prefatory Dedication," signed "Robert Ross," five leaves, pp. vii-xvi; "Letters From Reading Gaol," A1-[B6] (verso blank), pp. 1-[28]; Text, [B7]-[L3] (verso note), pp. 29-[166]; "Two Letters To The Daily Chronicle On Prison Life," [L4]-[O2] (verso blank), in eights, pp. 167-[212].

Volume XII, [*Volume I*]. Half-title, "Reviews," one leaf (verso blank), pp. [i]-[ii]; Title, "Reviews || By || Oscar Wilde || Volume I," [etc.], one leaf (verso copyright notice), pp. [iii]-[iv]; Dedication to Mrs. Carew by Robert Ross, one leaf (verso blank), pp. [v]-[vi]; "Contents," two leaves, pp. vii-[x]; "Introduction," two leaves, pp. xi-xiv; Text, A1-[R7] (verso blank), in eights, pp. 1-[270]; Blank leaf, [R8].

Volume XIII, [*Volume II*]. Title, "Reviews || By || Oscar Wilde || Volume II," [etc.], one leaf (verso copyright notice); Text, two leaves, S1-[Z8] and 2A1-[2M2], in eights, pp. 269-548; Index, [2M3]-[2M6] (verso blank), pp. 549-[556].

Volume XIV. Half-title, "Miscellanies," one leaf (verso blank), pp. [i]-[ii]; Title, "Miscellanies," [etc.], one leaf (verso copyright notice), pp. [iii]-[iv]; Dedication to Walter Ledger by Robert Ross, one leaf (verso blank), pp. [v]-[vi]; "Contents," two leaves (verso of last is blank), pp. vii-[x]; "Introduction," three leaves, pp. xi-xvi; Text, A1-M1, pp. 1-178; Half-title, "The Rise Of Historical Criticism," [M2] (verso note), pp. [179]-[180]; Text, [M3]-[P2], pp. 181-228; Half-title, "La Sainte Courtisane," [P3] (verso blank), pp. [229]-[230]; Text, [P4]-[P8] (verso blank), pp. 231-[240]; Half-title, "The English Renaissance Of Art," [Q1] (verso note), pp. [241]-[242]; Text, [Q2]-[S3] (verso blank), pp. 243-[278]; Half-title, "House Decoration," [S4] (verso note), pp. [279]-

[280]; Text, [S5]-T1, pp. 281-290; Half-title, "Art And The Handicraftsman," [T2] (verso note), pp. [291]-[292]; Text, [T3]-[U2], pp. 293-308; Half-title, "Lecture To Art Students," [U3] (verso note), pp. [309]-[310]; Text, [U4]-X1 (verso blank), in eights, pp. 311-[322]; Half-title, "Bibliography By Stuart Mason," [X2] (verso blank), pp. [323]-[324]; Text, [X3]-[Y4], ending with imprint, pp. 325-[344].

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 491-497, Nos. 449-466.

WILDE, OSCAR.

The || Cornhill || Booklet || October 1914 || 10 cents || Published by Alfred Bartlett Boston

CONDITION: 16°, pictorial printed wrappers, with design by W. A. Dwiggins on front-cover, stitched, uncut. Size of leaf, 7½ by 4⅞ inches.

COLLATION: Pictorial cover-title as above, one leaf (verso advertisement), pp. [i]-ii; Publisher's announcement, one leaf (verso note), pp. [1]-[2]; Text of "De Profundis Suppressed Fragments Held in The British Museum for Publication in 1960," pp. [3]-10; Miscellany, pp. 11-26; Advertisements, pp. iii-vi; Miscellaneous advertisements, pp. v-vi.

WILDE, OSCAR.

A Critic || In Pall Mall || Being Extracts From || Reviews And Miscellanies || By || Oscar Wilde || Methuen & Co. Ltd. || 36 Essex Street W. C. || London [n. d.] [1919.]

CONDITION: 8°, green cloth boards, gilt, uncut. Size of leaf, 6¾ by 4¼ inches.

COLLATION: Half-title, "A Critic In Pall Mall," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso "First Published in 1919" and "This selection has been made by Mr. E. V. Lucas."), pp. [iii]-[iv]; "Contents," one leaf, pp. v-vi; Second half-title, one leaf (verso blank), pp. [vii]-[viii]; Text, A1-[N8], O1-[O4], and P1, ending with imprint, in eights, pp. [1]-218; Advertisements of Messrs. Methuen's publications, four leaves, pp. [1]-8.

d'AUREVILLY, Barbey. See AUREVILLY, Barbey d'.

WILDE, Oscar.

De Profundis || By || Oscar Wilde || Methuen And Co. || 36 Essex Street, Strand || London [1905.]

Condition: 8°, blue buckram boards, with design by Charles Ricketts, and lettering stamped in gilt on front-cover, gilt top, uncut. Size of leaf, 7½ by 5 inches.

First Edition, first issue.

Collation: Half-title, "De Profundis," [A1] (verso blank), pp. [i]-[ii]; Title as above, [A2] (verso "First published in 1905" and copyright notice), pp. [iii]-[iv]; "Preface" by Robert Ross, [A3]-[A5] (verso blank), pp. v-[x]; Text, [A6]-[K4] (verso blank), ending with imprint, in eights, pp. 11-[152]; Catalogue of books published by Methuen and Co., dated March, 1905, twenty leaves, pp. [1]-40.

An authorized translation in German by Dr. Max Meyerfeld appeared in "Die Neue Rundschau," Berlin, in January and February, 1905, before the English version was issued.

"De Profundis," "that last infirmity of noble mind," was written by Oscar Wilde in the solitude of his cell while confined in Reading Gaol, and principally at night when, alone with his own thoughts, he could review the tragic events of his fateful career. Written in the purest of English, of which he was the conscious master, it is an "Apologia pro vita sua." And yet beyond this it is more—much more. It is the last great cry of a tortured soul bent low by its own unhappy errors, and despondent within its dreadful environment. It is less of a protest against the judgment of society than it is an expression of his wonderment, that he, the consummate artist could thus be judged.

The original manuscript, it is stated, is in the form of a letter to a friend, who though unnamed is admitted to have been Lord Alfred Douglas. The manuscript passed into the keeping of Mr. Robert Ross, who was Wilde's literary executor. He seems to have given much reflection to the matter of its publication, for it was not until 1905 that any portion of it appeared in print. That portion is a masterful selection, made after

profound study by Mr. Ross, and is what we now know as "De Profundis."

The manuscript as it came from the hands of Wilde, is written on twenty sheets (eighty pages) of blue foolscap paper, ruled with thirty-three blue lines to each page. The first leaf of each sheet bears at the top the plain embossed seal of the government. Each sheet measures thirteen by eight inches. It was given to Ross, by Wilde, the day after his release from prison.

In 1909, the original manuscript was sealed up and given by Mr. Ross to the British Museum, and by the trustees it was accepted to remain intact until 1960.

References: De Ricci, *The Book Collector's Guide* (1921), p. 634; Mason, *Bibliography of Oscar Wilde* (1914), pp. 442-444, No. 388.

WILDE, Oscar.

De Profundis || By || Oscar Wilde || Methuen And Co. || 36 Essex Street, Strand || London [1905.]

Condition: 8°, cream buckram boards, with lettering and designs by Charles Ricketts stamped in gilt on front-cover and back, gilt top, uncut. Size of leaf, 9 by 5¾ inches.

First Edition, Large Paper.

Collation: Half-title, "De Profundis," [A1] (verso "This Edition on Handmade Paper is limited to 200 copies"), pp. [i]-[ii]; Title as above, [A2] (verso "First published in 1905" and copyright notice), pp. [iii]-[iv]; "Preface" by Robert Ross, [A3]-[A5] (verso blank), pp. v-[x]; Text, [A6]-[K4] (verso blank), ending with imprint, in eights, pp. 11-[152].

The design on the front-cover at the bottom represents a star in the sky above the "great waters" as described in the concluding paragraph of the text.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 444, No. 389.

WILDE, Oscar.

De Profundis || By || Oscar Wilde || G. P. Putnam's Sons || New York And London || The Knickerbocker Press || 1905

CONDITION: 8°, gray paper boards, blue linen back, with strip of gray paper pasted down, uncut. Size of leaf, 7¼ by 4⅞ inches.

FIRST AMERICAN EDITION, first issue.

COLLATION: Preliminary blank leaf; Half-title, "De Profundis," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso copyright notice and imprint), pp. [iii]-[iv]; "Preface," three leaves (verso of last leaf blank), pp. v-[x]; Text, pp. 1-123; Blank, p. [124].

The only signature marks that appear in the book are 2 and 4.

The frontispiece facing the title-page is a portrait of Wilde by J. E. Kelly reproduced from an etching made in 1882, during Wilde's American tour.

The last paragraph of the preface differs from the text of the English edition.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 451-452, No. 402.

WILDE, OSCAR.

De Profundis || By || Oscar Wilde || G. P. Putnam's Sons || New York And London || The Knickerbocker Press || 1906

CONDITION: 8°, description agrees with preceding copy. Size of leaf, 7¼ by 4¾ inches.

FIRST AMERICAN EDITION, sixth issue.

COLLATION: Description agrees in every respect with the preceding copy.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 454, No. 408.

WILDE, OSCAR.

De Profundis || By || Oscar Wilde || Edited, With A Prefatory Dedication || By || Robert Ross || Second Edition || With Additional Matter || G. P. Putnam's Sons || New York And London || The Knickerbocker Press || 1910 [May.]

CONDITION: 8°, gray boards, lettered in gilt, dark blue linen back on

which is pasted a strip of gray paper, gilt top, uncut. Size of leaf, 7⅛ by 4¾ inches.

Second Edition, second issue.

Collation: Preliminary blank leaf; Title as above, one leaf (verso copyright notice and imprint), pp. [i]-[ii]; "A Prefatory Dedication" by Robert Ross, four leaves (verso of last leaf blank), pp. iii-[x]; "Publishers' Note," one leaf (verso blank), pp. xi-[xii]; "Contents," one leaf (verso blank), pp. xiii-[xiv]; "Letters From Reading Prison," sig. 1_1-[sig. 2_2] (verso blank), pp. 1-[20]; Half-title, "De Profundis," [sig. 2_3] (verso blank), pp. [21]-[22]; "Preface To The First Edition," signed "Robert Ross," [sig. 2_4] (verso blank), pp. 23-[24]; Text, [sig. 2_5]-[sig. 8_5] (verso "The following letters are included by the courtesy of the Editor and Proprietors of the 'Daily Chronicle,' to whom the copyright belongs"), pp. 25-122; "Two Letters To The 'Daily Chronicle' On Prison Life," [sig. 8_6]-[sig. 10_4], in eights, pp. 123-154; Two blank leaves.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 455, No. 413.

WILDE, Oscar.

Oscar Wilde || De Profundis || Herausgegeben Und || Eingeleitet Von Max || Meyerfeld || [Woodcut design.] || Berlin Im Jahre 1905

Condition: 8°, gray boards, vellum back lettered in gilt, gilt top, uncut. Size of leaf, 7½ by 5⅝ inches.

First German Edition.

Collation: Preliminary title, "Oscar Wilde || De Profundis || Aufzeichnungen || Und Briefe Aus || Dem Zuchthause || In Reading || [Woodcut design.] || Verlegt Bei S. Fischer," in red and black, within an ornamental woodcut border, one leaf (verso) (recto blank), pp. [I]-[II]; Title as above, in red and black, within an ornamental woodcut border, one leaf (verso statement of limited edition and name of the artist, Walter Tiemann), pp. [III]-[IV]; "Vorwort," two leaves, pp. V-VIII; Text, sig. 1_1-sig. 8* (verso "These copies have been taken for the sole use of Dr. Max Meyerfeld. No other English transcript is to be made. The copy-

right for England and America being retained by Robert Ross" and imprint), in eights, pp. 1-[116].

The two engraved titles and two initial letters are by Walter Tiemann.

This volume contains the translation of four long letters from Wilde to Robert Ross not published in the English editions until 1908. These occupy pages 95-115.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 444-445, No. 390.

"DE PROFUNDIS." See The Cornhill Booklet; also The Suppressed Portion of "De Profundis."

WILDE, Oscar.

The || Decay Of || Lying || By || Oscar Wilde || The || Sunflower Company || 141 Broadway || MDCCCCII

Condition: Small 8°, brown boards, with white paper label printed in red on front-cover, linen back, uncut. Size of leaf, 6⅛ by 4⅝ inches.

Limited Edition.

Collation: Half-title, "The Decay Of Lying An Observation," one leaf (verso blank); Title as above, within a double ruled border, one leaf (verso blank); "One thousand copies of this edition have been printed. This is No. 335," one leaf (verso blank); "A Dialogue" with persons and scene, one leaf (verso blank); Text, pp. 1-79; Blank, p. [80].

This dialogue first appeared in "The Nineteenth Century," January, 1889, and was reprinted in "Intentions" in 1891.

WILDE, Oscar.

Epigrams & || Aphorisms || By Oscar Wilde || [Printer's ornament.] || 1905: John W. Luce || And Company, Boston

Condition: 8°, vellum boards, gilt top, uncut. Size of leaf, 8⅝ by 5⅝ inches.

First Edition.

Collation: Two preliminary blank leaves; Half-title, "Epigrams & Aphorisms," one leaf (verso blank); Title as above, within double ruled

border, one leaf (verso copyright notice, "S. S. S.," and imprint); Quotation, one leaf (verso blank); Works of Wilde from which selections are made, one leaf (verso blank), pp. [i]-[ii]; "Introduction," by George Henry Sargent, pp. iii-ix; Blank, p. [x]; Half-title, "The Picture of Dorian Grey" [sic], one leaf (verso blank), without pagination; Text, pp. 11-22; Half-title, "An Ideal Husband," p. [23]; Blank, p. [24]; Text, pp. 25-31; Blank, p. [32]; Half-title, "Lady Windemere's [sic] Fan," p. [33]; Blank, p. [34]; Text, pp. 35-40; Half-title, "The Importance of Being Earnest," p. [41]; Blank, p. [42]; Text, pp. 43-47; Blank, p. [48]; Half-title, "A Woman of No Importance," p. [49]; Blank, p. [50]; Text, pp. 51-61; Blank, p. [62]; Half-title, "Phrases and Philosophies for the Use of the Young," p. [63]; Blank, p. [64]; Text, pp. 65-67; Blank, p. [68]; Half-title, "Oscariana," p. [69]; Blank, p. [70]; Text, pp. 71-73; Blank, p. [74]; Half-title, "The Canterville Ghost," p. [75]; Blank, p. [76]; Text, p. 77; Blank, p. [78]; Half-title, "The Decay of Lying," p. [79]; Blank, p. [80]; Text, pp. 81-85; Blank, p. [86]; Half-title, "The Soul of Man Under Socialism," p. [87]; Blank, p. [88]; Text, pp. 89-94; Half-title, "The Critic as Artist," p. [95]; Blank, p. [96]; Text, pp. 97-109; Blank, p. [110]; Half-title, "The Credo," p. [111]; Blank, p. [112]; Text, pp. 113-114; Half-title, "L'Envoi," p. [115]; Blank, p. [116]; Text, p. 117; Blank, p. [118]; Half-title, "The English Renaissance of Art," p. [119]; Blank, p. [120]; Text, pp. 121-126.

In this imprint the half-titles and head-lines are characterized by numerous misprints.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 561, No. 641.

WILDE, Oscar.

Essays, Criticisms || And Reviews. || By || Oscar Wilde. || Now First Collected. || [Fleuron.] || Privately Printed. London, 1901.

Condition: 8°, gray printed wrappers, with ornamental border, folded over a thick card, uncut. Size of leaf, 10¼ by 7⅝ inches.

First Edition, unauthorized.

Collation: Cover-title as above, within ornamental border, one leaf (verso blank); Half-title, "Essays, Criticisms And Reviews," A1 (verso

"Of this work 300 Copies have been printed, of which this is No....''), pp. [1]-[2]; Title as above, [A2] (verso blank), pp. [3]-[4]; "Contents," [A3] (verso blank), pp. [5]-[6]; Text, [A4]-[L8] (verso blank), in eights, pp. [7]-[176].

Pages 18, 86, 106, 122, and 164 are blank.

This book contains a reprint of all of Wilde's editorial contributions to "The Woman's World" from November, 1887, to June, 1889, Nos. 277-289. It was published by "Wright and Jones."

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 535-536, No. 589.

WILDE, Oscar.

The || Fortnightly || Review. || Edited By Frank Harris. || January, 1889. || . . . London: || Chapman And Hall, Limited, || 11, Henrietta Street, Covent Garden, W. C. || . . . No. CCLXV. New Series. [etc.]

Condition: 8°, buff wrappers printed in black, uncut.

First English Edition.

Collation: "Pen, Pencil, And Poison: A Study," signed "Oscar Wilde," [D5]-[E3], pp. [41]-54.

Reprinted with revisions in "Intentions," 1891, pages 59-91.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 71, No. 50.

WILDE, Oscar.

Four Letters || By || Oscar Wilde || Which Were Not Included In The || English Edition || Of || "De Profundis" || [Printer's ornament.] || Privately Printed || 1906

Condition: 8°, blue gray wrappers, wired, uncut. Size of leaf, 7⅛ by 4¾ inches.

Pirated Edition.

Collation: Cover-title as above, within double ruled line (verso blank); Half-title, "'De Profundis' Supplementary Letters," one leaf (verso

blank), pp. [1]-[2]; Title as above, one leaf (verso blank), pp. [3]-[4]; Text, pp. 5-34; Blank leaf at end. In eights.

There is only one signature mark, A3 on page 11.

These letters are taken from the Italian edition of "De Profundis." 500 copies were issued of this pirated edition by "Wright and Jones."

Methuen's editions (1908) and (1909) are the only authorized publications of these letters.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 536-537, No. 592.

WILDE, Oscar.

The Happy Prince || And Other Tales || By || Oscar Wilde || Illustrated by || Walter Crane And Jacomb Hood || London || David Nutt, 270 Strand || 1888

Condition: 4°, full Japanese vellum boards; on the front-cover is a design by Jacomb Hood in black, with lettering and publisher's device in red and lettering on back in black, uncut. Size of leaf, 11 ¼ by 7¾ inches.

First Edition, Large Paper.

Collation: Preliminary blank leaf; "Seventy-five Copies of this Edition have been printed, sixty-five of which are for sale. . . . This Copy is No. 38," signed by Oscar Wilde and D. Nutt, one leaf (verso) (recto blank); Half-title, "The Happy Prince And Other Tales," [A1] (verso imprint); Title as above, in black and red, [A2] (verso blank); Dedication, "To Carlos Blacker," [A3] (verso blank); "Contents," [A4] (verso small design); Half-title, "The Happy Prince," [B1] (verso blank), pp. [1]-[2]; Text, [B2]-[D4], pp. 3-24; Half-title, "The Nightingale and the Rose," E1 (verso blank), pp. 25-[26]; Text, [E2]-G1 (verso blank), pp. 27-[42]; Half-title, "The Selfish Giant," [G2] (verso blank), pp. [43]-[44]; Text, [G3]-[H4] (verso blank), pp. 45-[56]; Half-title, "The Devoted Friend," I1 (verso blank), pp. 57-[58]; Text, [I2]-[M3] (verso blank), pp. 59-[86]; Half-title, "The Remarkable Rocket," [M4] (verso blank), pp. [87]-[88]; Text, N1-[Q2], in fours, pp. 89-116; Small design, [Q3] (verso imprint); Blank leaf, [Q4], last two leaves without pagination.

There are three full-page illustrations by Walter Crane, each printed on rice paper, once in black, and again in brown, each mounted. The illustrations are followed by a blank leaf. The small head-pieces, which are printed in black on rice paper and mounted, and the tail-pieces and ornaments, are by Jacomb Hood.

Portions of the text of two of these stories have been set to incidental music by Liza Lehmann (Mrs. Herbert Bedford), and published by Chappell & Co., Ltd., 50 New Bond Street, London—namely, "The Happy Prince," 1908, and "The Selfish Giant," 1911.

Almost unanimously the critics agree that these stories are Wilde's best and most characteristic prose work, rich in imagination and adorned with strange and exotic words in the use of which Oscar Wilde delighted. As a matter of fact, before his name became an anathema in England these fairy tales were read with keenest delight by the children of Great Britain, for their wondrously beautiful stories alone, which could, despite the richness of the vocabulary, readily interest the mind of a child.

There are no fairy tales in the English language comparable with them; they are written in a style attuned to that of Hans Christian Anderson, with the imagination of Flaubert, not uninfluenced by Baudelaire.

Underlying these stories, and those in "A House of Pomegranates" as well, is a theme that makes them also of interest to the mature mind—a subtle philosophy carrying an indictment of the existing social system, which Wilde further developed in the "Soul of Man." His sincerity regarding his attitude has been questioned, which indeed might naturally be due to the fact that Wilde was the *poseur* par excellence of his time.

References: De Ricci, *The Book Collector's Guide* (1921), p. 631; Mason, *Bibliography of Oscar Wilde* (1914), pp. 332-336, No. 314; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 277.

WILDE, Oscar.

The Happy Prince || And Other Tales || By || Oscar Wilde || Illustrated by || Walter Crane And Jacomb Hood || London || David Nutt, 270 Strand || 1888

Condition: Small 4°, full Japanese vellum boards; on front-cover is

a design by Jacomb Hood in black, with lettering and publisher's device in red, lettering on back in black, uncut. Size of leaf, 8¾ by 6½ inches.

First Edition.

Collation: Half-title, "The Happy Prince And Other Tales," [A1] (verso imprint); Title as above, [A2] (verso blank); Dedication, "To Carlos Blacker," [A3] (verso blank); "Contents," [A4] (verso small design); Half-title, "The Happy Prince," [B1] (verso blank), pp. [1]-[2]; Text, [B2]-[D4], pp. 3-24; Half-title, "The Nightingale and the Rose," E1 (verso blank), pp. 25-[26]; Text, [E2]-G1 (verso blank), pp. 27-[42]; Half-title, "The Selfish Giant," [G2] (verso blank), pp. [43]-[44]; Text, [G3]-[H4] (verso blank), pp. 45-[56]; Half-title, "The Devoted Friend," I1 (verso blank), pp. 57-[58]; Text, [I2]-[M3] (verso blank), pp. 59-[86]; Half-title, "The Remarkable Rocket," [M4] (verso blank), pp. [87]-[88]; Text, N1-[Q2], in fours, pp. 89-116; Small design, [Q3] (verso imprint); Blank leaf, [Q4], last two leaves without pagination.

1000 copies were printed.

There are three full-page illustrations by Walter Crane; the head- and tail-pieces and ornaments are by Jacomb Hood.

References: De Ricci, *The Book Collector's Guide* (1921), p. 631; Mason, *Bibliography of Oscar Wilde* (1914), pp. 331-332, No. 313; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 278.

WILDE, Oscar.

The Happy Prince And || Other Tales By Oscar || Wilde || [Publisher's device.] || Portland Maine || Thomas B Mosher || MDCCCCIV

Condition: 16°, Japanese vellum wrappers folded over a stiff cardboard, printed in red and black, uncut. Size of leaf, 5¼ by 3½ inches.

Collation: Four preliminary blank leaves; Half-title, "The Happy Prince And Other Tales," one leaf (verso bibliographical note), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; "Contents," one leaf (verso blank), pp. [5]-[6]; Half-title, "The Happy

Prince," one leaf (verso blank), pp. [7]-[8]; Text, pp. 9-[30]; Half-title, "The Nightingale And The Rose," one leaf (verso blank), pp. [31]-[32]; Text, pp. 33-[47]; Blank, p. [48]; Half-title, "The Selfish Giant," one leaf (verso blank), pp. [49]-[50]; Text, pp. 51-[61]; Blank, p. [62]; Colophon, one leaf (verso blank), pp. [63]-[64]; Four blank leaves at end.

There are no signature marks.

The text is taken and reprinted from "The Happy Prince and Other Tales," London, David Nutt, 270 Strand, 1898.

This edition is limited to 425 copies printed on Japanese vellum, and was issued at the press of George D. Loring, Portland, Maine.

The text of each story has an ornamental head- and tail-piece.

WILDE, Oscar.

The Happy Prince || And Other Tales || By Oscar Wilde || Illustrated by Charles Robinson || [Line illustration.] || Duckworth & Co., Covent Garden, London [1913]

Condition: 4°, full vellum bevelled boards, with design by Charles Robinson and lettering stamped in gilt, gilt top, uncut. Size of leaf, 11 3/8 by 9 inches.

Collation: Small illustration, [A1] (verso) (recto blank), pp. [1]-[2]; Half-title, "The Happy Prince And Other Tales," with illustration, [A2] (verso small illustration and "This Edition is limited to Two Hundred and Sixty copies, of which Two Hundred and Fifty are for sale, numbered, and signed by the artist. No. 220," with the autographic signature of Charles Robinson), pp. [3]-[4]; Title as above, within single ruled border, [A3] (verso bibliographical note), pp. [5]-[6]; Dedication, "To Carlos Blacker," within ornamental design, [A4] (verso line illustration), pp. [7]-[8]; "Contents," with illustration within a single line border, [B1] (verso line illustration), pp. [9]-[10]; "List Of Colour Plates," within ornamental border, [B2] (verso blank), pp. [11]-[12]; Half-title, "The Happy Prince," with full-page illustration within a single ruled line, [B3] (verso small illustration), pp. [13]-[14]; Text, [B4]-[E3], pp. 15-38; Half-title, "The Nightingale And The Rose," with full-page illustration within a single ruled line, [E4] (verso small line illustra-

tion), pp.[39]-[40]; Text, F1-[G4], pp. 41-56; Half-title, "The Selfish Giant," with full-page illustration within a single line border, [H1] (verso small line illustration), pp. [57]-[58]; Text, [H2]-[I3] (verso small design), pp. 59-[70]; Half-title, "The Devoted Friend," within a decorative border, [I4] (verso small line illustration), pp. [71]-[72]; Text, K1-[N3] (verso small design), pp. 73-[102]; Half-title, "The Remarkable Rocket," within a decorative border, [N4] (verso small design), pp. [103]-[104]; Text, O1-[R3], in fours, pp. 105-[134]; Imprint, with small design, [R4] (verso small design), one leaf without pagination.

There are twelve full-page colored illustrations, including frontispiece, and throughout the work are numerous initial letters, small illustrations, and borders, all by Charles Robinson. The fly-leaves and end-papers are also from designs by Robinson, printed in gray.

The full-page plates are in four colors, and each is protected by a tissue-guard upon which is printed the title of the illustration.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 340-341, No. 325.

WILDE, Oscar.

The Happy Prince || And Other Tales || By Oscar Wilde || Illustrated by Charles Robinson || [Line illustration.] || Duckworth & Co., Covent Garden, London [1920]

Condition: Small 4°, yellow linen boards, with design by Charles Robinson with lettering in brown on front-cover and back. Size of leaf, 9¾ by 7¼ inches.

Collation: Description agrees with the preceding copy in every respect except that the verso of [A2] has a small illustration only, and there are no tissue-guards to the full-page illustrations. The bibliographical note on the verso of the title-page is slightly different.

WILDE, Oscar.

A || Hovse of || Pomegranates || By || Oscar Wilde || The Design & Decoration Of This || Book By || C. Ricketts & C. H. Shannon || James R. Osgood || London M.DCCC.XCI. || McIlvaine || & Co

CONDITION: Small 4°, cream linen boards, with design in red and design stamped with gold on front-cover, green linen back with lettering and design in gilt, uncut. The Frederick H. Evans copy, with bookplate. Size of leaf, 8¼ by 6¾ inches.

FIRST EDITION.

COLLATION: Preliminary blank leaf, A1; Dedication, "To Constance Mary Wilde," [A2](verso)(rectoblank); Woodcut title-page, designed by C. Ricketts, [A3](verso imprint, publisher's device, and copyright notice); "Contents," [A4](verso blank); Text, "The Yovng King," B1-E1, pp. 1-26; Text, "The Birthday Of The Infanta," [E2]-[I3](verso blank), pp. 27-[62]; Text, "The Fisherman And His Sovl," [I4]-[R4], pp. 63-128; Text, "The Star-Child," S1-[X3], in fours, pp. 129-[158]; Printer's device and imprint, [X4](verso blank), one leaf without pagination.

There are four full-page illustrations by C. H. Shannon, and facing each plate is an inserted leaf, having on the verso a small design by C. Ricketts, who also designed the pictorial title-page, the end-papers, the covers, and the decorations.

The four plates were printed by some new process, which was not a success, the reproduction being very faint; this was probably due to some chemical impurity in the ink.

The volume was not a success and, in 1903 or 1904, the unsold copies were disposed of for a few shillings.

1000 copies of this edition were printed.

As soon as this volume was issued the appearance of the book was attacked in "The Speaker" of November 28th, 1891, page 648, to which attack Wilde replied vigorously, defending its format. The literary merit of the book, it is curious to say, was not criticised, except in the "Pall Mall Gazette" (Dec. 11, 1891, page 2), wherein the question was asked whether the book had been written for the purpose of giving pleasure to the British child. Wilde, thereupon replied to this "silly question," that the book had been written without any such intent; just as Hans Christian Anderson had written his fairy stories to please himself. All of this is set out in Mason's bibliography.

Here again we find Wilde at his best in the opulence of imagination and in richness of vocabulary. Wilde was still inspired with the joy and beauty of life, despite the fact that sinister rumors concerning him were even then being circulated.

References: DeRicci, *The Book Collector's Guide* (1921), p. 632; *Hoe Catalogue* (1905), Vol. III, p. 203; Mason, *Bibliography of Oscar Wilde* (1914), pp. 362-369, No. 347.

WILDE, Oscar.

A Hovse Of Pomegranates||By Oscar Wilde||With Sixteen Illustrations||By Jessie M. King||Methuen And Co^y. Lt^d London [1915]

Condition: 4°, blue linen boards, with designs on covers and back by Jessie M. King, stamped in yellow, gilt top, uncut. Size of leaf, 9¾ by 7½ inches.

Sixth Edition.

Collation: Half-title, "A House Of Pomegranates," one leaf (verso dedication), pp. [i]-[ii]; Colored pictorial title as above, one leaf (verso bibliographical note); "Contents," one leaf (verso blank), pp. [iii]-[iv]; "List Of Illustrations," one leaf, pp. v-vi; Half-title, "The Young King," one leaf (verso dedication), pp. [vii]-[viii]; Text, sig. 1_1-sig. 4_1, pp. [1]-26; Half-title, "The Birthday Of The Infanta," [sig. 4_2] (verso dedication), pp. [27]-[28]; Text, [sig. 4_3]-[sig. 8_4] (verso blank), pp. 29-[64]; Half-title, "The Fisherman And His Soul," sig. 9_1 (verso dedication), pp. [65]-[66]; Text, [sig. 9_2]-sig. 17_1, pp. 67-130; Half-title, "The Star-Child," [sig. 17_2] (verso dedication), pp. [131]-[132]; Text, [sig. 17_3]-sig. 21_1, ending with imprint, in fours, pp. 133-162; Blank leaf, [sig. 21_2].

There are sixteen full-page colored illustrations, colored pictorial title-page, together with end-papers, fly-leaves, and initial letters, all by Jessie M. King.

WILDE, Oscar.

Ben Kutcher's||Illustrated Edition of||A||House of Pomegranates||and the story of||The Nightingale and The Rose||By Oscar

159363

Wilde || with an introduction by || H. L. Mencken || [Publishers' device.] || New York || Moffat, Yard And Company || 1918

Condition: 8°, brown boards, linen back with white labels, with the bookplate of Harrison Post. Size of leaf, 8 3/8 by 6 inches.

Collation: Title as above, one leaf (verso copyright notice); "Contents," one leaf (verso blank); "List Of Illustrations," one leaf (verso blank); "Preface," pp. i-viii; Half-title, "The Happy Prince," one leaf (verso blank), pp. [ix]-[x]; Text, pp. 1-15; Blank, p. [16]; Half-title, "The Nightingale And The Rose," p. [17]; Blank, p. [18]; Text, pp. 19-28; Half-title, "The Selfish Giant," p. [29]; Blank, p. [30]; Text, pp. 31-37; Blank, p. [38]; Half-title, "The Young King," p. [39]; Blank, p. [40]; Text, pp. 41-62; Half-title, "The Star-Child," p. [63]; Blank, p. [64]; Text, pp. 65-90; Half-title, "The Fisherman And His Soul," p. [91]; Blank, p. [92]; Text, pp. 93-147; Blank, p. [148]; Half-title, "The Birthday Of The Infanta," p. [149]; Blank, p. [150]; Text, pp. 151-180.

There are fourteen full-page illustrations, as called for in the list, by Ben Kutcher.

WILDE, Oscar.

Impressions || Of || America. || By || Oscar Wilde. || Edited, With An Introduction, || By Stuart Mason. || Keystone Press, Sunderland. || 1906.

Condition: 8°, gray printed wrappers, stitched, uncut. Size of leaf, 7 1/2 by 5 inches.

First Edition.

Collation: Title as above, one leaf (verso "This Edition consists of 500 Copies. 50 Copies have been printed on hand-made paper."), pp. [1]-[2]; Dedication to Walter Ledger, p. [3]; "Impressions," "Le Jardin," p. [4]; "La Mer," p. [5]; Blank, p. [6]; "Preface," by Stuart Mason, pp. [7]-19; Blank, p. [20]; Text, pp. 21-40; Advertisements of Oscar Wilde's works, back-cover (verso blank).

There are no signature marks.

Of all of the lectures that Wilde delivered in America, but one has been

preserved, viz: his first lecture delivered in New York on January 9, 1882, on the "English Renaissance."

The two poems, "Le Jardin" and "La Mer," that are printed in his pamphlet appeared originally in the first number of "Our Continent," an American magazine, in February, 1882. Until their reappearance in this form in 1906, they had not been reprinted nor are they included in any edition of the collected poems.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 567-568, No. 653.

WILDE, Oscar.

Intentions By || Oscar Wilde || The Decay Of Lying || Pen Pencil And Poison || The Critic As Artist || The Trvth Of Masks || [Publishers' device. James R. Osgood || McIlvaine & Co] || London || MDCCCXCI

Condition: 8°, moss green cloth boards, lettering and design by Charles Ricketts stamped in gilt on front-cover, gilt back, uncut. Size of leaf, 8 by 5¼ inches.

First Edition.

Collation: Preliminary blank leaf, [A1] (verso blank); Publishers' imprint, [A2] (verso copyright notice); Title as above, [A3] (verso blank); "Contents," [A4] (verso blank); Half-title, "The Decay Of Lying An observation," [B1] (verso "A Dialogue. Persons: Cyril and Vivian. Scene: the library of a country house in Nottinghamshire,"), pp. [1]-[2]; Text, B2-[E4] (verso blank), pp. [3]-[56]; Half-title, "Pen Pencil And Poison A study in green," [E5] (verso blank), pp. [57]-[58]; Text, [E6]-[G6] (verso blank), pp. [59]-[92]; Half-title, "The Critic As Artist With some remarks upon the importance of doing nothing," [G7] (verso "A Dialogue. Part I. Persons: Gilbert and Ernest. Scene: the library of a house in Piccadilly, overlooking the Green Park."), pp. [93]-[94]; Text, [G8]-L2, pp. [95]-148; Half-title, "The Critic As Artist With some remarks upon the importance of discussing everything," [L3] (verso "A Dialogue. Part II. Persons: the same. Scene: the same."), pp. [149]-[150]; Text, [L4]-[P3] (verso blank), pp. [151]-[214]; Half-title, "The Trvth

Of Masks A note on illusion," [P4] (verso blank), pp. [215]-[216]; Text, [P5]-S1, in eights, pp. [217]-258; Imprint, [S2] (verso blank), one leaf without pagination.

Of this edition 1500 copies were printed.

"The Decay of Lying" first appeared in "The Nineteenth Century," January, 1889; "Pen, Pencil and Poison" in "The Fortnightly Review," January, 1889; "The Critic as Artist," Part I, in "The Nineteenth Century," July, 1890, under the title "The True Function and Value of Criticism"; "The Critic as Artist," Part II in "The Nineteenth Century," in September, 1890; and "The Truth of Masks" in "The Nineteenth Century," in May, 1885, under the title "Shakespeare and Stage Costume."

All the essays vary considerably from the text as they originally appeared in magazine form. "The Decay of Lying" is a dialogue and the two persons concerned in it are named Cyril and Vivian [Vyvyan] the names of Wilde's two sons, born respectively in 1885 and 1886. Vyvyan is still living under the name of Vyvyan Holland, he being the present administrator of his father's estates and effects.

"The Critic as Artist" is also in dialogue form in two parts.

"Pen, Pencil and Poison" is an interesting study in biography—a psychological analysis of the character of that interesting artist, man of letters, and arch criminal, Thomas Wainewright, friend of Charles Lamb and his literary contemporaries.

The last essay, "Shakespeare and Stage Costume," gives us an idea of Wilde's knowledge of the theater.

Somewhere in "De Profundis," Wilde said: "What paradox was to me in the sphere of thought, perversity became to me in the realm of passion." So indeed did paradox play havoc with him in his writings as truly as ever perversity killed his soul. The paradox, the inverted truth, pervades Wilde's "Intentions" so completely that, by its sheer brilliancy, it distracts the reader's thought and attention from the intellectual and serious strain that underlies these unusual essays. Pollard has said: "Paradox and moods, it is always these in the case of Wilde. And never more so than in the case of his essays. Here in Intentions are the most pre-

cious utterances of the amateur in art and life. . . . Jewels of wit and paradox are in these pages scattered so profusely, that if once one start to pick them up, one may not stop, save for sheer weariness." The essays are, perhaps, too over-ornamented; they are pregnant with conceit and impertinences. It would be interesting to really know what in them Wilde seriously believed, and how much the ideas expressed in them were uttered for the mere joy of playing with the intelligence of his readers.

The essays, however, have a distinct literary flavor. They strike a pure and beautiful lyrical note in prose which but few if any of his contemporaries have ever succeeded in attaining. They are among Wilde's greatest achievements as a writer.

References: DeRicci, *The Book Collector's Guide* (1921), p. 631; Mason, *Bibliography of Oscar Wilde* (1914), pp. 355-358, No. 341; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 278.

WILDE, Oscar.

Intentions || The Decay Of Lying || Pen Pencil And Poison || The Critic As Artist || The Truth Of Masks || By || Oscar Wilde || New York || Brentano's || 1905

Condition: 8°, gray linen boards, gilt, uncut. Size of leaf, 7⅝ by 5⅛ inches.

Collation: Half-title, "Intentions," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso copyright notice and imprint), pp. [iii]-[iv]; "Contents," one leaf (verso blank), pp. [v]-[vi]; "Introduction" by Percival Pollard, pp. vii-xix; Blank, p. [xx]; Half-title, "The Decay Of Lying An Observation," one leaf (verso "A Dialogue: Persons: Scene"), pp. [1]-[2]; Text, pp. 3-55; Blank, p. [56]; Half-title, "Pen Pencil And Poison A Study In Green," one leaf (verso blank), pp. [57]-[58]; Text, pp. 59-92; Half-title, "The Critic As Artist With Some Remarks Upon The Importance Of Doing Nothing," one leaf (verso "A Dialogue: Persons: Scene"), pp. [93]-[94]; Text, pp. 95-217; Blank, p. [218]; Half-title, "The Truth Of Masks A Note On Illusion," one leaf (verso blank), pp. [219]-[220]; Text, pp. 221-263; Blank, p. [264].

KUTCHER, Ben. See "A House of Pomegranates."

WILDE, Oscar.

Letters || After Reading || By Oscar Wilde || I. Berneval || New York || Paul R. Reynolds || 1921

Condition: 8°, gray printed wrappers, stitched, uncut, in blue linen folder, enclosed in blue linen slip-case. Size of leaf, 9½ by 6¼ inches.

Limited Edition for copyright.

Collation: Half-title, "Letters After Reading," one leaf (verso copyright notice), pp. [1]-[2]; Title as above within single ruled border, one leaf (verso description of edition, signed with autographic signature of Paul R. Reynolds), pp. [3]-[4]; "Preface," signed with autographic signature of Stuart Mason, one leaf (verso "Contents"), pp. 5-6; Text, pp. 7-34; Three blank leaves.

There are no signature marks.

Of this edition 23 copies were printed on the 8th day of April, 1921, of which two copies were deposited in the Library of Congress at Washington, and one copy offered for sale, in accordance with the Copyright Act.

Each copy was numbered and signed by the publisher on behalf of the executor of the literary estate of Oscar Wilde.

This copy is No. 12, printed on hand-made paper, water-marked "Blanford Book U S A."

The volume includes letters to his friend Robert Ross, written by Wilde during the summer of 1897, after his release from Reading Gaol.

LIVIUS, Titus.

Titi Livii Patavini || Historiarum Libri || Qui Supersunt, || Cum Indice Rerum. || Ad Vetustorum Librorum Fidem || Accurate Recogniti. || Editionis Stereotypae C. Tauchnitianae || Nova Impressio. || Tomus I. Libri I-VI. || Lipsiae || Sumptibus Ottonis Holtze. || 1867

Condition: 16°, half maroon polished calf, red leather label on back,

sprinkled edges, enclosed in half olive crushed levant morocco solander case.

Collation: Title as above, one leaf (verso imprint); "Praefatio," two leaves, pp.[I]-IV; Text, A1-[Z8] and Aa1-[Ee5] (verso blank), in eights, pp.[1]-[442].

This book belonged to Oscar Wilde when he was a student at Trinity College. On the fly-leaf appears in his handwriting the following: "Oscar Wilde. 18 Trin. Coll. D. Jany. 1873.—— —— 'light! more light!' Goethe." Throughout the text are numerous marginal notes in Wilde's handwriting, and portions of the text are underscored in red and in blue crayon. On the fly-leaf and end-paper at the back are notes in pencil and ink.

WILDE, Oscar.

Lord Arthur Savile's || Crime & Other Stories || By || Oscar || Wilde || London || James R. Osgood, || McIlvaine and Co., || 45 || Albemarle Street || 1891

Condition: Small 8°, salmon linen boards, vellum back lettered in gilt, gilt top. Size of leaf, 6⅝ by 4¼ inches.

First Edition.

Collation: Title as above, one leaf (verso blank); "Contents," one leaf (verso blank); Half-title, "Lord Arthur Savile's Crime A study of duty," B1 (verso blank), pp.[1]-[2]; Text, [B2]-[F5] (verso blank), pp.[3]-[74]; Half-title, "The Sphinx Without A Secret An etching," [F6] (verso blank), pp.[75]-[76]; Text, [F7]-[G4] (verso blank), pp.[77]-[88]; Half-title, "The Canterville Ghost A Hylo-Idealistic Romance," [G5] (verso blank), pp.[89]-[90]; Text, [G6]-[L5] (verso blank), pp.[91]-[154]; Half-title, "The Model Millionaire A note of admiration," [L6] (verso blank), pp.[155]-[156]; Text, [L7]-[M4], ending with imprint, in eights, pp. [157]-168.

Of this edition 2000 copies were printed.

These stories all appeared first in magazine form, as follows:

(1.) "Lord Arthur Savile's Crime" (a study of duty), in "The Court and Society Review," May 11, 18, and 25, 1887;

(2.) "The Sphinx without a Secret" (an etching), in "The World," May 25, 1887 ("Lady Alroy");

(3.) "The Canterville Ghost" (a hylo-idealistic romance), in "The Court and Society Review," February 23 and March 2, 1887;

(4.) "The Model Millionaire" (a note of admiration), in "The World," June 22, 1887.

It is interesting to note that the "Atheneum," which heretofore had always censured Wilde's works, in a review of these short stories, received them with some flattering praise. Such stories as these were no effort for Wilde to compose. In conversation with his friends it was his wont to spin yarn after yarn in an off-handed manner to their great delight. But such writing did not please Wilde—it was entirely too tame for him. The tales are written in a light vein and in a spirit of comedy; they are mere "pot-boilers" and not intended to convey a message, but written merely to amuse. They deserve no serious attention from the student of Wilde.

Ransome says: "'Lord Arthur Savile's Crime,' however, is not only remarkable as an indication of what Wilde was to do both as a dramatist and as a story-teller, but is itself a delightful piece of buffoonery."

References: De Ricci, *The Book Collector's Guide* (1921), p. 632; Mason, *Bibliography of Oscar Wilde* (1914), pp. 360-362, No. 345; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 278.

WILDE, Oscar.

Lord || Arthur Savile's || Crime. || A Study of Duty. || By || Oscar Wilde. || Privately Printed. [1904.]

Condition: 8°, gray wrappers, lettered in dark blue within ornamental border, wired, uncut. Size of leaf, 8¾ by 6¾ inches.

Pirated Edition.

Collation: Cover-title as above, one leaf (verso blank); Half-title, "Lord Arthur Savile's Crime," [sig. 1_1] (verso "Of this work 300 copies only have been printed, of which this is No. 174), pp. [1]-[2]; Title as above, [sig. 1_2] (verso blank), pp. [3]-[4]; Text, [sig. 1_3]-sig. 4_1 (verso blank), in eights, pp. [5]-[50].

This pirated edition was published by Smithers or (and) "Wright and Jones" about 1904. It is printed on wove paper. On page 5 there is a head-piece above the title of the story.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 540, No. 598.

WILDE, OSCAR.

Lecture On The English Renaissance || Rose Leaf And Apple Leaf: L'Envoi || By || Oscar Wilde. [n. d.]

CONDITION: 16°, gray paper boards, gray label lettered in red, on front-cover, uncut. Size of leaf, 6 by 4½ inches.

COLLATION: Title as above, one leaf (verso "Bibliographical Note"); Text of the "Lecture On The English Renaissance," pp. 205-220; Text of "Rose Leaf And Apple Leaf" and "L'Envoi," pp. 221-[237]; Blank, p. [238].

There are no signature marks.

This is apparently extracted from some collected edition.

WILDE, OSCAR.

The || Nineteenth || Century. || A Monthly Review || Edited By James Knowles. || [Vol. XVII.] No. 99, May 1885. || . . . Kegan Paul, Trench & Co., London. || [etc.]

CONDITION: 8°, blue printed wrappers, uncut.

FIRST ENGLISH EDITION.

COLLATION: "Shakespeare And Stage Costume," signed by Oscar Wilde, 3G2 (verso)-[3H3], in eights, pp. 800-818.

This article was reprinted in "Intentions," 1891, pages 217-258, under the title of "The Truth of Masks," the text differing considerably.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 121, No. 91.

WILDE, OSCAR.

The || Nineteenth || Century. || A Monthly Review || Edited By James Knowles. || [Vol. XXV.] No. 143, January, 1889. || . . . New York: || Leonard Scott Publication Company, || 29 Park Row. || [etc.]

CONDITION: 8°, blue printed wrappers, uncut.

FIRST AMERICAN EDITION.

COLLATION: "The Decay Of Lying: A Dialogue," signed by Oscar Wilde, D2-[E4], in eights, pp. 35-56.

This essay was reprinted in "Intentions," 1891, pages 3-55, the text differing considerably.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 123, No. 94.

WILDE, OSCAR.

The || Nineteenth || Century. || A Monthly Review || Edited By James Knowles. || [Vol. XXVIII.] No. 161, July 1890. || . . . New York: || Leonard Scott Publication Company, || 29 Park Row. || [etc.]

CONDITION: 8°, blue printed wrappers, uncut.

FIRST AMERICAN EDITION.

COLLATION: "The True Function And Value Of Criticism; With Some Remarks On The Importance Of Doing Nothing: A Dialogue," signed by Oscar Wilde, [I6]-L2 (recto), pp. 123-147.

This work was reprinted in "Intentions," 1891, pages 95-148, under the title of "The Critic as Artist, Part I."

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 123, No. 96.

WILDE, OSCAR.

The || Nineteenth || Century. || A Monthly Review || Edited By James Knowles. || [Vol. XXVIII.] No. 163, September 1890. || . . . London: Kegan Paul, Trench, Trübner, & Co. Limited. || [etc.]

CONDITION: 8°, blue printed wrappers, uncut.

FIRST ENGLISH EDITION.

COLLATION: "The True Function And Value Of Criticism," etc. (concluded), signed by Oscar Wilde, [GG8]-[II4] (recto), pp. 435-459.

This work was reprinted in "Intentions," 1891, pages 151-213, under the title of "The Critic as Artist, Part II," the text differing considerably.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 123, No. 97.

Oscariana || Epigrams || [Printer's ornaments.] || London: Privately Printed || 1895

Condition: 8°, buff colored wrappers, uncut. Size of leaf, 7½ by 5⅝ inches.

Second Edition.

Collation: Cover-title, printed in red and black, "Oscariana || Epigrams || [Printer's ornaments.] || Privately Printed By || Arthur Humphreys. 1895" (verso blank); Title as above, [B1] (verso blank), pp. [1]-[2]; Text, [B2]-[G4], in eights, pp. [3]-88.

Page 29 is blank except for the number of the page.

The text is printed on Van Gelder hand-made paper. The volume contains extracts from Wilde's writings, which selections were made by Mrs. Oscar Wilde.

200 copies were printed by John Strangeways and Sons in May, 1895.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 555-556, No. 629.

WILDE, Oscar.

The Picture || Of || Dorian Gray. || By || Oscar Wilde. || Philadelphia: || J. B. Lippincott Company. [1890.]

Condition: 8°, original cream wrappers printed in black and red, lettered in black and red on back, uncut. Size of leaf, 9⅜ by 6⅛ inches.

First American Edition.

Collation: Cover-title, in black and red, "This Number Contains || The Picture of Dorian Gray. || By Oscar Wilde. || Complete. || July, 1890 || Lippincott's || Monthly Magazine || Contents || [List of contents.] || Price Twenty-Five Cents || J: B: Lippincott: Co: Philadelphia: || London: Ward, Lock & Co. || Paris: Brentano's, 17 Avenue De L'Opéra. || Copy-

right, 1890, by J. B. Lippincott Company. Entered at Philadelphia Post-Office as second-class matter." (verso announcement of August number and complete list of novels already published in Lippincott's); Advertisements, twelve leaves, pp. 1-24; Title as above, [sig. 1_1] (verso copyright notice and imprint), pp. [1]-[2]; Text, [sig. 1_2]-[sig. 7_2], pp. 3-100; Text of miscellaneous articles, [sig. 7_3]-[sig. 10_8], pp. 101-160; "Current Notes," sig. 11_1-[sig. 11_7], in eights, pp. 161-174; Miscellaneous advertisements, three leaves, pp. 25-30; "With The Wits," one leaf, pp. i-ii; Miscellaneous advertisements, two leaves, pp. 31-34; "With The Wits," one leaf, pp. iii-iv; Miscellaneous advertisements, four leaves, pp. 35-42; "With The Wits," one leaf, pp. v-vi; Miscellaneous advertisements, two leaves, pp. 43-46; "With The Wits," one leaf, pp. vii-viii; Miscellaneous advertisements, two leaves, pp. 47-50; Miscellaneous advertisements, back-cover (recto and verso).

This story first appeared simultaneously in London and New York, in "Lippincott's Monthly Magazine," for July, 1890. As first published it had no preface, and consisted of thirteen chapters only. Wilde, later, wrote a preface which appeared in the "Fortnightly Review" for March, 1891. On July 1, 1891, Messrs. Ward, Lock & Co. brought out the novel in book form (see following item), with an altered preface and with an addition of seven chapters, to meet the requirements of the publishers who insisted that the length of the manuscript as originally written did not reach the tare exacted by the trade for goods of a like kind. The preface, as it originally appeared in the "Fortnightly Review," consisted of twenty-three aphorisms; but published with the first edition in book form, the ninth aphorism was divided into two and an additional one was inserted after the twelfth. The added chapters are those dealing with Sybil's home and the death of her brother.

This was the first and only novel written by Oscar Wilde. He had prophesied that its appearance would create a sensation, and it certainly did so. He studiously ignored the Victorian novel form, upon which the reading public had been fed, and with which, indeed, it was surfeited. His departure into new paths of literature has deeply influenced English and foreign letters, and modern works show that influence both directly and indirectly.

This work was written to order, at the request of the author's publishers. Wilde was at the time somewhat in financial difficulties. Like all works written in similar circumstances, the romance suffered in consequence; its plot is well conceived, but the entire story lacks the inspiration and the spontaneity of a novel written without the whip and spur of subservience to financial necessity.

"Dorian Gray," indeed, was not a failure, but it undoubtedly would have been a greater creation had its writer been free from the outward compulsion that brought it to life.

By critics and artists it was received with great praise. Walter Pater, that master of style and consummate genius of prose writing, considered that Wilde, in "Dorian Gray," reached the highest point of perfection; in summing up the work he deemed it worthy to be classed with the tales of Edgar Allen Poe. Anna H. Wharton and Julian Hawthorne reviewed the novel in "Lippincott's Magazine," for September, 1890. There were innumerable others that hailed the appearance of "Dorian Gray" and lauded the author for his departure from the common idiom of the time.

It is quite probable that the idea of the story was suggested by Balzac's "Peau de Chagrin." Poe, Huysman, and Stevenson all lent something in the way of suggestion and atmosphere. Yet the work *in toto* remains essentially Wilde's own handicraft; it is *sui generis* in the field of literary endeavor and is not easily approachable. Arthur Ransome calls it "the first French novel to be written in the English language." The decorative scheme is possibly carried to an extreme in the employment of unusually colored words to describe and to delineate the enacted scenes and their surroundings.

With great art and subtle analysis, like a skilful surgeon, the author lays bare and dissects the soul of a Hedonist, one bent upon acquiring by personal experience a knowledge of all conceivable forms of pleasure, and he shows the effect that such self-abandonment to Cyrenaic life and to vice must have on the character of one at one time possessed of lofty ideals and inherited instincts. The whole is a wonderful psychological study; and though denied a moral by many, the moral is there nevertheless, and is persistent without any undue effort toward

emphasizing it. But a story such as this one is open to many interpretations, depending largely upon the æstheticism of the reader.

The press, however, assailed it stupidly, yet unmercifully. Wilde's preface was written in answer to the assailants of the morality of the story in its first form. A seemingly unending controversy ensued, pro and con, and Wilde contributed a number of letters to the press defending his work, and this correspondence shedding light on his attitude toward his art is very illuminating as it emphasizes and amplifies most considerably the aphorisms contained in his preface.

One is led to wonder sometimes if the tale is not somewhat autobiographical; if in fact Wilde does not approximate himself to Dorian Gray and to Lord Henry Wotton; in the one's inverted attitude toward life, and in the other's hard, cold, but always studied cynicism regarding morality in general. A pity it is that Wilde could not have given the world another novel written under different circumstances, in which his genius as a prose writer might have had a wider range, and in circumstances which might have afforded his fertile brain and fluent pen a larger canvas upon which to spread the variegated colors of his intellectual palette.

References: Mason, *Oscar Wilde, Art and Morality* (1908), p. 152, No. I, ii; Mason, *Bibliography of Oscar Wilde* (1914), pp. 104-108, No. 81.

WILDE, Oscar.

American Series. || The Picture Of Dorian Gray || By || Oscar Wilde. || New York: || M. J. Ivers & Co., Publishers, || 86 Nassau Street. [1890.]

Condition: 16°, original ornamental wrappers printed in light and dark blue. Size of leaf, 6 7/8 by 4 1/2 inches.

American Series Edition, unauthorized.

Collation: Cover-title, one leaf (verso advertisements); Title as above, [sig. 1_1] (verso blank), pp. [1]-[2]; Text, [sig. 1_2]-[sig. 7_2] (verso advertisements), in sixteens, pp. [3]-[196]; Advertisements, [sig. 7_3]-[sig. 7_5], three leaves without pagination; "Order List," [sig. 7_6]-[sig. 7_7], pp. [1]-4; Blank leaf, [sig. 7_8]; Advertisements, back-cover (recto and verso).

This is No. 195 of the "American Series," issued at the price of twenty-five cents. Published June 22, 1890.

REFERENCE: Mason, *Oscar Wilde, Art and Morality* (1908), p. 154, No. III.

WILDE, OSCAR.

The Pictvre Of || Dorian Gray. || By || Oscar || Wilde || [Fleuron.] || Ward Lock And Co || London New York || & Melbovrne. [1891.]

CONDITION: 8°, rough gray paper boards, bevelled edges, with lettering and design of conventional butterflies by Charles Ricketts stamped in gilt on front-cover, white linen back lettered in gilt, gilt top, uncut. Size of leaf, 8½ by 7 inches.

EDITION DE LUXE.

COLLATION: Two preliminary blank leaves; "Of this Edition only 250 Copies have been printed, of which this is No 135," with autographic signature of Oscar Wilde, one leaf (verso)(recto blank); Half-title, "The Pictvre Of Dorian Gray," [A1](verso blank), pp.[i]-[ii]; Title as above, [A2](verso blank), pp.[iii]-[iv]; "The Preface," [A3]-[A4](verso blank), pp. v-[viii]; Text, B1-[Y7], in eights, pp. 1-334; One blank leaf, [Y8]. On the front-cover appears the artist's monogram, "C R," within a rectangle.

The words "Preface" on page v and "Oscar Wilde" on page vii are in Italic capitals. In this issue the misprint on page 208 has been corrected.

The volume is printed on Dutch hand-made paper, water-marked "Van Gelder."

REFERENCES: DeRicci, *The Book Collector's Guide* (1921), p. 631; *Hoe Catalogue* (1905), Vol. III, p. 203; Mason, *Oscar Wilde, Art and Morality* (1908), p. 153, No. II, i; Mason, *Bibliography of Oscar Wilde* (1914), pp. 343-345, No. 329; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 278.

WILDE, OSCAR.

The Pictvre Of || Dorian Gray. || By || Oscar || Wilde || [Fleuron.] ||

Ward Lock & Bowden Limited||London New York||& Melbovrne. [1895.]

Condition: 8°, rough gray paper boards, bevelled edges, lettering and design of ten conventional butterflies by Charles Ricketts stamped in gilt on front-cover, parchment back, gilt, uncut. Size of leaf, 7½ by 5 inches.

Second Edition.

Collation: Half-title, "The Pictvre Of Dorian Gray," [A1] (verso blank), pp. [i]-[ii]; Title as above, [A2] (verso blank), pp. [iii]-[iv]; "The Preface," [A3]-[A4] (verso blank), pp. v-[viii]; Text, B1-[Y7], in eights, pp. 1-334; Imprint, [Y8] (verso) (recto blank), pp. [335]-[336]; Publisher's announcement of publications, four leaves without pagination. The words "Preface" on page v and "Oscar Wilde" on page vii are in Italic capitals as in the Large Paper edition.

References: Mason, *Oscar Wilde, Art and Morality* (1908), p. 153, No. II, ii; Mason, *Bibliography of Oscar Wilde* (1914), p. 347, No. 330.

WILDE, Oscar.

The Pictvre Of||Dorian Gray.||By||Oscar||Wilde||New York||Charterhouse||Press 1904

Condition: 8°, gray boards, with lettering and facsimile autograph of Wilde stamped in gilt on cover and on vellum back, gilt top, uncut. Size of leaf, 8⅝ by 6¼ inches.

Collation: Preliminary blank leaf, pp. [i]-[ii]; "Of this Edition 800 Copies have been printed, of which this is No. 72," one leaf (verso) (recto blank), pp. [iii]-[iv]; Half-title, "The Pictvre Of Dorian Gray," one leaf (verso blank), pp. [v]-[vi]; Title as above, one leaf (verso "Artist's Preface And Frontispiece Copyright 1904" and imprint), pp. [vii]-[viii]; "Publisher's Note," one leaf (verso blank), pp. ix-[x]; "Artist's Preface," signed "Basil Hallward," one leaf, pp. xi-xii; "The Preface," two leaves (verso of last leaf is blank), pp. xiii-[xvi]; Text, pp. 1-332; Note on Oscar Wilde, one leaf, pp. 333-334; Blank leaf at end.

There are no signature marks.

In this edition appears the preface signed "Basil Hallward," which is the name of the artist in the novel. It has been supposed that this name veiled the identity of some artist then contemporary and living. Research has failed to disclose such facts, and by those who might perhaps know, it is generally conceded that the character is a fictitious conception.

REFERENCE: Mason, *Oscar Wilde, Art and Morality* (1908), p. 155, No. VII.

WILDE, OSCAR.

The Picture Of || Dorian Gray || A Novel || By || Oscar Wilde || [Publishers' device.] || New York || Street & Smith, Publishers || 79-89 Seventh Avenue [n. d.]

CONDITION: 16°, original pictorial wrappers, printed in black and red. Size of leaf, 7¼ by 4¾ inches.

SELECT LIBRARY No. 95.

COLLATION: Cover-title, "Select Library No. 95 25 Cents || The Picture of || Dorian Gray || By || Oscar || Wilde || Street & Smith Publishers New York," one leaf (verso blank); Title as above, one leaf (verso blank), pp. [1]-[2]; Text, pp. [3]-188; Advertisement, back-cover (verso) (recto blank).

There are no signature marks.

WILDE, OSCAR.

Phrases And Philosophies || for the use of the Young. || By || Oscar Wilde. || London: || Privately Printed For Presentation. || MDCCCXCIV

CONDITION: 8°, original brown printed wrappers, lettered in black, stitched, uncut, enclosed in half dark blue crushed levant slip-case, gilt back. Size of leaf, 7½ by 5 inches.

PIRATED EDITION, second issue.

COLLATION: Cover-title, "Phrases and Philosophies || for the use of the Young, by || Oscar Wilde. || [Printer's ornament.] || London: || Privately

Printed For Presentation. || MDCCCXCIV," (verso blank); "Of this work seventy-five copies only were printed for presentation. [No. 33]," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); Text, with head-piece and fancy initial capital, pp. [1]-8; Two blank leaves.

There are three manuscript leaves on which are written in Wilde's autograph phrases similar to those published in the book, three of which have been included in the work.

This copy does not agree with any of those collated by Mason in his bibliography, namely Nos. 599-602. It has no full stop after the date on the title-page, but page 3 is not numbered on the inside margin, but has been corrected.

These aphorisms were first published in the "Chameleon," Volume I, No. 1, December, 1894. Later pirated editions contained additional aphorisms, and the text of some of those first published in the "Chameleon" shows numerous variations. The contribution to the "Chameleon" was made at the request of a friend when that magazine was about to be launched on its career. He had, however, written these paradoxes sometime previously, and had intended them for the "Saturday Review." In the same volume of the "Chameleon" there appeared a story entitled "The Priest and the Acolyte," a degenerate piece of writing, inexcusable from any standpoint. There also appeared two poems by Lord Alfred Douglas which created quite a sensation. Wilde was not a personal friend of the publisher nor of the editor of the "Chameleon" and was in nowise responsible for the matter that appeared therein.

Mr. Justice Charles, in summing up the evidence in the first trial of Oscar Wilde on May 1, 1895, after referring to the evidence given by Wilde at the Queensberry trial, which had been called the "literary" part of the case, said in substance that it had been attempted to show by cross-examination of Wilde, that in a magazine called the "Chameleon" he had given the sanction of his name to the most abominable doctrines, but that the only connection that had been proved between that magazine and Wilde, was that it had been prefaced by the "Phrases and Philosophies for Use of the Young," of which it is sufficient to say that

some were amusing, some cynical, and some silly; but wicked—no, not wicked in the sense of the wickedness which it was sought to bring home to Wilde. That to impute to Wilde anything else that appeared in the "Chameleon" was absurd; and to judge him by the works of another man he had never seen was absurd and unjust.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 540-541, No. 599.

WILDE, OSCAR.

Phrases And Philosophies||for the use of the Young.||By||Oscar Wilde.|| London:|| Privately Printed For Presentation.|| MDCCCXCIV

CONDITION: 8°, description agrees with the preceding copy except in the color of the case, which is green.

PIRATED EDITION, second issue (?).

COLLATION: Identical with description of the above copy except that this is No. 60 of the seventy-five copies issued.

Inserted is a quarto sheet of paper on which Wilde has written five phrases similar to those in the book.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 540-541, No. 599.

WILDE, OSCAR.

Phrases and||Philosophies||for the use||of the Young||By Oscar Wilde||London mcmiii

CONDITION: 16°, original yellow printed wrappers, stitched, uncut. Size of leaf, 5¾ by 4⅜ inches.

PIRATED EDITION.

COLLATION: Cover-title as above (verso blank); Preliminary blank leaf; Half-title, "Phrases And Philosophies," one leaf (verso "Edition de Luxe, limited to one hundred and twenty-five copies."), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; Text, four leaves, pp. [5]-12; Blank leaf at end.

The head-piece (page 5) is reproduced from "Bon Mots" of Samuel Foote and Theodore Hook, 1894; the tail-piece (page 12) is enlarged from "Bon Mots" of Sydney Smith and R. B. Sheridan, 1893, both of which works were edited by Walter Jerrold.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 542, No. 604.

WILDE, OSCAR.

Phrases and Philosophies || For The || Use of the Young || By || Oscar Wilde || [Printer's ornament.] || Privately Printed [n. d.]

CONDITION: 8°, cream printed wrappers, stitched, uncut. Size of leaf, 6¾ by 4½ inches.

COLLATION: Cover-title as above, in red and black (verso blank); Preliminary blank leaf; Title as above, in red and black, one leaf (verso blank), pp. [1]-[2]; Text, with ornamental head-piece, five leaves (verso of last leaf blank), pp. [3]-[12]; Blank leaf.

There are no signature marks.

WILDE, OSCAR.

The Portrait Of Mr W. H. || By Oscar Wilde || [Publisher's device.] || Portland Maine || Thomas B Mosher || MDCCCCIV

CONDITION: 16°, Japanese vellum wrappers, printed in red and black on front-cover, and small design on back-cover, folded over stiff cardboard, uncut. Size of leaf, 5¼ by 3½ inches.

COLLATION: Four preliminary blank leaves; Half-title, "The Portrait Of Mr W. H.," one leaf (verso bibliographical note), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; Second half-title, one leaf (verso blank), pp. [5]-[6]; Text, pp. 7-[75]; Blank, p. [76]; Colophon, one leaf (verso blank), pp. [77]-[78]; Five blank leaves at end.

There are no signature marks.

The text is taken and reprinted from the essay as it first appeared in "Blackwood's Edinburgh Magazine," July, 1889.

This edition is limited to 425 copies on Japanese vellum, and was printed at the press of George D. Loring, Portland, Maine.

The first page of the text has an ornamental head-piece.

This essay first appeared in an abridged form in "Blackwood's Edinburgh Magazine," for July, 1889. That the subject of the story was to have been fully developed is evidenced by the announcement by Messrs. Mathews and Lane, in 1894, of the publication of "The Incomparable and Ingenious history of Mr. W.H., being the true secret of Shakespeare's Sonnets now for the first time here fully set forth." It was not at that time given to the world. On the day of Wilde's arrest, April 5, 1895, the manuscript together with a copy of "Blackwood's Magazine," with marginal alterations and inserted pages, is said to have been returned to Wilde's house in Tite Street, Chelsea, but to have mysteriously disappeared. It was eventually found and was printed in its enlarged form, from the original manuscript, by Mitchell Kennerley, New York, in May, 1921, twenty-six years after its disappearance (see *infra*).

This is Wilde's best work in fiction although the fiction itself is only of relative importance. It is rather an apologue which serves as a medium for the exposition and the development of a theory concerning a controversy of many years' standing, regarding the identity of the mysterious "W.H.," to whom the sonnets are dedicated.

The sonnets were first issued in book form in 1609 by a piratical bookseller, Thomas Thorpe by name, who prefixed to the edition the following dedication: "To The Onlie Begetter Of These Insuing Sonnets, Mr. W. H. All Happiness And That Eternitie Promised By Our Ever-Living Poet Wisheth Thee Well-Wishing Adventurer In Setting Forth. T. T."

The assumption has been that W. H. was the person to whom the sonnets were addressed. Some authorities have concluded that this person was Henry Wrothsby, Earl of Southampton, known patron of Shakespeare, the initials being reversed; others that William Herbert, Earl of Pembroke, was the person meant. Sidney Lee declares that the dedication by Thorpe has nothing to do with the inspirer of the poet, but that W. H. is meant to be a certain William Hall, a literary intermediary or procuror of copy for publishers of the time, and calls attention to the

fact that Thorpe had at least, once before, dedicated a work to its "begetter."

The theory in the epilogue is discussed and developed by the narrator (Wilde) and two other men, one of whom the originator, unable to convince Erskine, his friend, of the probability of the theory, causes a portrait of W. H. to be painted after the manner of François Clouet, and thereby wins Erskine to a belief in the genuineness of his discovery. When Erskine later detects the forgery he confronts his friend with the fact, whereupon his friend commits suicide. The narrator, much impressed with the story, starts out upon an independent investigation. He first disposes of the claims of Southampton and Pembroke, then he assumes that "W.H." stands for the name of Will Hughes and declares him to have been the boy actor for whom Shakespeare wrote the parts of Viola, Imogen, Juliet, Rosamond, Portia, Desdemona, and Cleopatra. The identity of the person, he obtains from the eighth line of sonnet twenty, "A man in hew, all Hews in his controwling," and points out that, in the original edition of the sonnet, "Hews" is printed with a capital letter and in Italics. The Christian name he found in sonnets numbers one hundred thirty-five and one hundred forty-three. He deduces from the other sonnets many circumstantial details that might be most convincing if the hypothesis upon which the theory is based were proof-sound. Here is the fatal point upon which the theory must fall for he pre-supposes the real existence of a person whose existence is itself the subject of the dispute. Butler, in his "Shakespeare's Sonnets" (1889), says: "But no William Hughes can be identified with Mr. W. H. unless, *inter alia*, we can date his birth as having taken place in 1567 or 1568; and though we know of many William Hughes's contemporaries of Shakespeare, there is none except the well-known Bishop of St. Asaph, the year of whose birth we can even approximately ascertain. This prelate is out of the question; for he was between 35 and 40 in 1585, and whatever else Mr W. H. can have been we cannot suppose him to have been a Bishop.

"As regards other William Hughes's, seven are mentioned in 'Notes and Queries' (5th Series, V, page 443) not one of them suggesting probable identity with Mr. W. H."

The theory is not original with Wilde; it was first suggested by Tyrwhitt (also in Malone's edition of 1780) on the basis of Italicised "Hews" of sonnet twenty.

Wilde, from the sonnets, deduces the history of this Will Hughes; how Shakespeare appeals to him to marry, not flesh and blood, but "Marriage with his Muse" (Sonnet LXXXII). All the early sonnets invite Hughes to go upon the stage and to become a player in order to impersonate the characters that the poet might create; they warn him not to waste his youth and beauty but while these are still his, to devote them to the interpretation of his plays that he might thereby gain immortal fame; Wilde also investigates and endeavors to prove by the sonnets, the abandonment of Shakespeare's theater by Hughes for that of a rival dramatist. Chapman, Marlowe, Watson, and others have been suggested as that rival. Wilde inclines to Marlowe. Also he delves into the identity of the "dark woman," who, after having bewitched the poet, casts her spell over Willie Hughes and estranges the two.

The dénouement follows. The narrator, having thoroughly convinced himself of the soundness of the theory, writes to Erskine urging him to publish the same to the world. No sooner has he sent the letter than doubt enters his soul. By endeavoring to proselytize the unbelieving Erskine he has ruined his own conviction as to the truth of the theory of which he had become the earnest advocate. Ransome says: "It was a favorite idea of Wilde's, and the motive of La Sainte Courtisane, that to slough off a belief like a snake skin, one has only to convert someone else to it."

The entire story is a veritable *tour de force*, an essay on criticism, cleverly and ingeniously worked out. It shows Wilde to have been a deep student of the sonnets and of the work of contemporary writers.

WILDE, Oscar.

The Portrait || Of || Mr. W. H. || By || Oscar Wilde. || [Printer's ornament.] || Privately Printed. [1904.]

Condition: 8°, original gray paper wrappers, wired, uncut. Size of leaf, 8½ by 6¾ inches.

PIRATED EDITION.

COLLATION: Cover-title as above, lettered in blue within an ornamental border (verso blank); Half-title, "The Portrait Of Mr. W. H." [A1] (verso "Of this work, 200 copies only have been printed for private circulation"), pp. [1]-[2]; Title as above, [A2] (verso blank), pp. [3]-[4]; Text, [A3]-[C8], in eights, pp. [5]-48.

The first chapter begins with an ornamental initial letter, and each of the second and third chapters have an ornamental tail-piece.

The text is taken from "Blackwood's Edinburgh Magazine," 1889, but misprints occur throughout. It was published by Smithers or "Wright and Jones" about 1904.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 545, No. 611.

WILDE, OSCAR.

The || Portrait of Mr. W. H. || A Problem of the Shakespeare || Sonnets || By || Oscar Wilde || [Publisher's device.] || Greenwich, Connecticut || The Literary Collector Press || 1905

CONDITION: 12°, gray boards, with white label printed in black and red on front-cover and back, uncut. Size of leaf, 5¾ by 4¼ inches.

COLLATION: Preliminary blank leaf, pp. [1]-[2]; Half-title, "Collector Reprint, No. 5 The Portrait Of Mr. W. H.," one leaf (verso "Of This Reprint 275 Copies On American Hand-Made Paper And 250 Copies On Enfield Paper Have Been Printed And The Type Distributed. No. 313"), pp. [3]-[4]; Title as above, in black and red, one leaf (verso blank), pp. [5]-[6]; Text, pp. 7-100; Two blank leaves. Pages 54 and 86 are blank.

There are no signature marks.

The device on the title-page is engraved and is printed in brown ink.

WILDE, OSCAR.

The Portrait || Of Mr W. H. || As Written By || Oscar Wilde || Some Time After The Pub- || lication Of His Essay, || Of The Same Title, And || Now First Printed From || The Original En-

larged || Manuscript Which For || Twenty-Six Years Has || Been Lost To The World || [Publisher's device.] || Published 1921 By || Mitchell Kennerley || 489 Park Avenue || New York

CONDITION: 8°, black cloth, with facsimile of the signature of Oscar Wilde stamped in gilt on front-cover, gilt top, uncut. Size of leaf, 8½ by 5½ inches.

COLLATION: Two preliminary blank leaves; Half-title, "The Portrait Of Mr W. H.," one leaf (verso blank); Title as above, one leaf (verso copyright notice and imprint); Second half-title, one leaf (verso blank); Text, pp. [1]-133; Blank, p. [134]; "One Thousand Copies Printed May 1921 Of Which This Is Number 802," one leaf (verso blank).

There are no signature marks.

At the beginning of the text is an ornamental initial letter.

The frontispiece is a reduced facsimile of the last page of the manuscript of "The Portrait Of Mr. W. H."

Inserted in the book is a slip reading: "With Mitchell Kennerley's compliments."

WILDE, OSCAR.

Resurgam || Unpublished Letters || By || Oscar Wilde || "I would be, not king over others—I am tired of being that, but a king || without subjects—un roi dans le desert—Lord over my own soul only—over || my own soul at last." [1917.]

CONDITION: 4°, olive gray wrappers lettered in black, stitched, uncut. Size of leaf, 10 by 7½ inches.

FIRST EDITION.

COLLATION: Cover-title, "Resurgam || Unpublished Letters || By || Oscar Wilde," within a single ruled border (verso blank); Blank leaf; Title as above, within a single ruled border, p. [1]; "These letters are printed with the kind permission of Mr. Robert Ross, Mr. Oscar Wilde's executor and the owner of the copyright" and "Of this little book twenty-five copies have been privately printed by Clement Shorter for distribution among his friends. London: January 19th, 1917. No. 10," with the autographic signature of Clement Shorter, p. [2]; Introduction, by

Clement Shorter, dated January 15, 1917, pp. 3-6; Text, pp. 7-12; Blank leaf.

These letters, five in number, are addressed to Dalhousie Young from Berneval, Dieppe, and Naples, in September, 1897. They were written immediately after Wilde's release from Reading Gaol and are of interest alone for intimacy of subject matter. They are, however, splendid examples of Wilde's fluent epistolary style.

WILDE, Oscar.

The Rise || Of || Historical Criticism || By Oscar Wilde || [Printer's ornament.] || Privately Printed || 1905

Condition: 8°, marbled boards, green buckram back with white paper label, uncut. Size of leaf, 8 by 5⅛ inches.

First Edition.

Collation: Half-title, "The Rise Of Historical Criticism," one leaf (verso blank), pp. [1]-[2]; Title as above, one leaf (verso blank), pp. [3]-[4]; Text, pp. 5-45; "Two hundred and twenty-five copies of this book have been printed. This is Number 13," p. [46]; Blank, p. [47]; Imprint, p. [48].

There are no signature marks.

The original manuscript of this essay is one of the many that disappeared at the time of the sale of Wilde's effects at Tite Street, Chelsea, on April 24, 1895. It was taken to America and privately published in New York, the edition stated to be limited to 225 copies. Part of it was published in Methuen's First Collected Edition of Wilde's works (1908), Volume VII, page 223. On the reverse of the half-title, Robert Ross has a bibliographical note reading as follows: "For establishing the authenticity of this Essay I am indebted to Mr. Charles Glidder Osborne, who has examined the original manuscript, now in America. The Essay has been pirated by some person or persons unknown. It is obviously a very early work, written when the author was either at Dublin or at Oxford. I am indebted to a well-known Oxford Scholar [Professor J. W. Mackail] for correcting the proofs as far as is possible. The interpretation of the Essay is sometimes obscure."

The rest of the essay, after discoveries made by Mr. Ross, was included in "Miscellanies," Volume XIV, of the first collected edition of Methuen & Co. (1908).

This essay was written for the Chancellor's English Essay Prize at Oxford in 1879, the subject being "Historical Criticism Among the Ancients." The prize was not awarded. This had happened only once previously in 1871. The prize was founded in 1768.

Professor J. W. Mackail, Professor of Poetry at Oxford, who acted as one of the judges of this prize, states: "The essay, young as it is, is quite up to the general level of that sort of thing and I do not know why the prize was not awarded."

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 469-471, Nos. 433-434.

[WILDE, Oscar, *Translator*.]

The || Satyricon || Of || Petronius || A New Translation || With Introduction And Notes || Paris || Charles Carrington || XIII, Faubourg Montmartre XIII, || MCMII

Condition: 8°, dark red cloth, gilt, gilt top, uncut. Size of leaf, 7¾ by 5½ inches.

First Edition.

Collation: Advertisements, [sig. 1_1], pp. [I]-[II]; Half-title, "The Satyricon Of Petronius," [sig. 1_2] (verso statement of limited edition), pp. [III]-[IV]; Title as above, in black and red, within a single ruled border in red, [sig. 1_3] (verso blank), pp. [V]-[VI]; "Contents," [sig. 1_4]-[sig. 1_5], pp. [VII]-X; "Publisher's Foreword," [sig. 1_6]-sig. 2_1, pp. [XI]-XVIII; "Introduction," [sig. 2_2]-[sig. 4_7], pp. [XIX]-LXII; "Synopsis Of The Plot," [sig. 4_8]-[sig. 6_5] (verso blank), pp. [LXIII]-[XC]; "List Of Books Used," [sig. 6_6]-[sig. 6_7] (verso blank), pp. [XCI]-[XCIV]; Half-title, "Petronius," [sig. 6_8] (verso blank), one leaf without pagination; Text, sig. 1_1-[sig. 26_4], pp. [1]-408; Half-title, "Index Of Words, Subjects, And Authors," [sig. 26_5] (verso blank), pp. [409]-[410]; Text, [sig. 26_6]-[sig. 27_3] (recto), pp. [411]-421; Advertisements,

[sig. 27_3] (verso)-[sig. 27_4] (verso statement of publisher), in eights, pp. [422]-[424].

There are head- and tail-pieces in red or black and the work is rubricated throughout.

Between the half-title and the title is the following slip: "Important Notice. The present translation was done direct from the original Latin by 'Sebastian Melmoth' (Oscar Wilde)."

In none of the bibliographies consulted is to be found the translation of this work attributed to Wilde or to Sebastian Melmoth, his pseudonym. In the critical works on Wilde and in the biographies one finds no mention of this work except in "Oscar Wilde A Sketch with Notices of Some of His Books," by Willis Vickery (1906), but as noted elsewhere this writer is most unreliable. If this is a piece of Wilde's work, which is doubtful, it was a mere piece of hack translation that went to occupy his time after his release from prison, and after he had finished his great poem, "The Ballad of Reading Gaol."

But in Mason's bibliography, page 350, No. 336, in a note to "The Picture of Dorian Gray," Paris, Charles Carrington (1909), we read: "The last two leaves form part of the last sheet (sig. V). Between the last leaf of the text and these leaves is inserted a leaf of coloured paper, on the front of which, printed in dark blue, is a note headed 'Nota Bene,' to the effect that the publisher no longer offers translations of *The Satyricon* of Petronius and *What Never Dies*, from the French of Barbey d' Aurevilly, as being the work of 'Sebastian Melmoth' or Oscar Wilde."

WILDE, Oscar.

Sebastian || Melmoth || [Oscar Wilde] || London || Arthur L. Humphreys || 1905

Condition: 8°, white paper wrappers, printed in red, with tissue-cover, uncut. Size of leaf, 6½ by 4⅞ inches.

Second Edition.

Collation: Half-title, "Sebastian Melmoth," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); Text, A_1-[I_2] (verso blank), pp. 1-[132]; Text, "The Soul Of Man," I_{21}-[O_{25}], in

duplicate signatures of twos and sixes, pp. 133-222; Publisher's license to reprint, [O26] (verso blank).

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 558, No. 634.

WILDE, OSCAR.

Sebastian || Melmoth || [Oscar Wilde] || London || Arthur L. Humphreys || 1908

CONDITION: 8°, full green crushed levant morocco, Jansen style, gilt inside borders, gilt top, uncut. The original wrappers are bound in. Size of leaf, 6¼ by 4¾ inches.

THIRD EDITION.

COLLATION: Description agrees with the previous copy in every respect.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 558, No. 635.

[WILDE, OSCAR.]

Sebastian || Melmoth || [Oscar Wilde] || London || Arthur L. Humphreys || 1911

CONDITION: 8°, gray boards, with white paper label printed in red and black, uncut. Size of leaf, 6½ by 4⅞ inches.

FOURTH EDITION.

COLLATION: Half-title, "Sebastian Melmoth," one leaf (verso blank); Title as above, in red and black, one leaf (verso blank); Text, A1-[I2] (verso blank), pp. 1-[132]; Text, "The Soul Of Man," $I2_1$-[$O2_5$], in double signatures of twos and sixes, pp. 133-222; Publisher's note, [O26] (verso blank), one leaf without pagination.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 558, No. 636.

WILDE, OSCAR.

The Soul of Man || under Socialism || By || Oscar Wilde || London || Privately Printed || 1904

CONDITION: 8°, light brown wrappers, lettered in red and black, uncut. Size of leaf, 7½ by 5½ inches.

PIRATED EDITION.

COLLATION: Cover-title as above (verso blank); Half-title, "The Soul of Man Under Socialism," one leaf (verso "No. 163 of 250 Copies"); Title as above, [A1] (verso blank), pp. [1]-[2]; Text, [A2]-[F4] (verso blank), in eights, pp. 3-[88]; Back-cover blank.

This work was published by "Wright and Jones," and probably printed at the Riverside Press Ltd., Edinburgh. Mr. Mason in his bibliography cites a copy in Mr. Walter Ledger's collection bearing on the title-page the names of Wright and Jones and also the stamp of the Riverside Press, with the words "First Proof." This edition follows the text which appeared in "The Fortnightly Review," February, 1891. This essay first appeared in "The Fortnightly Review," for February, 1891, under the title of "The Soul of Man Under Socialism." It was published in book form in 1895 under the title of "The Soul of Man." It has been translated into many tongues and undoubtedly has had some influence on the minds of men. It is the final development of those philosophical views which he entertained toward existing social conditions and which he first touched upon in his "House of Pomegranates" and his "Happy Prince and Other Tales." In it he encourages the individualistic note in art which he contends cannot be attained under any other form of government than that of socialism. But what he advocates is not socialism at all, but as Huneker in his "Unicorns" has put it, "a philosophical anarchism." Wilde says in his essay, that "the form of government that is most suitable to the artist is no government at all."

That part of the essay is the best which deals not with political theories, but with the attitude of the artist toward the influences of public opinion. Wilde objects to "public opinion dictating to the artist the form he is to use, the mode in which he is to use it, and the materials with which he is to work." A reading of this essay leaves one with the impression that Wilde is not in the least sincere. For all his rantings against the social conditions of the period he offers no serious remedy. One is convinced that Wilde is attitudinizing and playing a new rôle, not for the purpose of winning others to a point of view in which he believes, but merely to astound the public and invite controversial replies.

Temple Scott calls the essay the "highest expression in prose." But Wilde herein does not show to best advantage as a prose writer, though the essay may be said to be brilliant in conception. As mere literature it will add nothing to his fame.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 549-550, No. 620.

WILDE, OSCAR, MORRIS, WILLIAM, AND OWEN, W. C.

The Soul Of Man || Under Socialism, || The Socialist Ideal—Art || And || The Coming Solidarity || By || Oscar Wilde, || William Morris, W. C. Owen. || [Printer's device.] || New York: || The Humboldt Publishing Co., || 64 Fifth Ave.

CONDITION: 8°, original buff printed wrappers, with ornamental borders, uncut. Size of leaf, 9¼ by 5¾ inches.

COLLATION: Front-wrapper, "The Humboldt Library Of Science, No. 147. Jan. 1892, New York" (verso advertisement); Title as above, one leaf (verso blank), pp. [1]-[2]; "Contents," one leaf (verso blank), pp. [3]-[4]; Text, "The Soul Of Man," pp. [5]-32; Miscellany, pp. 32-48; Advertisements of "The Humboldt Library," four leaves without pagination.

There are no signature marks.

This issue is not mentioned in Mason's bibliography.

WILDE, OSCAR.

The || Soul Of Man || Under Socialism || By || Oscar Wilde || [Publishers' device.] || Greenwich, Connecticut || The Literary Collector Press || 1905

CONDITION: 12°, gray boards, with white paper labels on front and back, uncut. Size of leaf, 5¾ by 4¼ inches.

COLLATION: Preliminary blank leaf, pp. [1]-[2]; Half-title, "Collector Reprints, No. 6 The Soul of Man Under Socialism," one leaf (verso notice of limited edition), pp. [3]-[4]; Title as above, in black and red, one leaf (verso blank), pp. [5]-[6]; Text, pp. 7-120.

This edition is limited to 500 copies printed on Enfield paper.

WILDE, Oscar.

The||Soul Of Man.||Select Passages.||Oscar Wilde||Published by||A. L. Humphreys, 187 Piccadilly, London, 1914.

Condition: 8°, dark blue crushed levant morocco, Jansen style, gilt inside borders, edges gilt. With the bookplate of Harrison Post. Size of leaf, 7 by 4¾ inches.

Collation: Pictorial-title as above, one leaf (verso blank); Text, eight leaves, pp. 1-[16].

There are no signature marks.

The engraved title-page is a reproduction of one by Marillier, engraved by Ponce.

There is an engraved head- and tail-piece.

WILDE, Oscar.

The Sphinx without a Secret || The Canterville Ghost || The Model Millionaire || By || Oscar Wilde || Privately Printed || MCMIV.

Condition: Square 8°, gray printed wrappers, lettered in dark blue within a decorative border, uncut. Size of leaf, 8¾ by 6¾ inches.

Pirated Edition.

Collation: Cover-title as above (verso blank); Half-title, "The Sphinx Without A Secret The Canterville Ghost The Model Millionaire," [sig. 1_1] (verso "Of this work 300 Copies only have been printed. This is No.—,"), pp. [1]-[2]; Title as above, [sig. 1_2] (verso blank), pp. [3]-[4]; Half-title, "The Sphinx Without A Secret An Etching," [sig. 1_3] (verso blank), pp. [5]-[6]; Text, [sig. 1_4]-[sig. 1_7] (verso blank), pp. [7]-[14]; Half-title, "The Canterville Ghost. A Hylo-Idealistic Romance.," [sig. 1_8] (verso blank), pp. [15]-[16]; Text, sig. 2_1-[sig. 4_3] (verso blank), pp. [17]-[54]; Half-title, "The Model Millionaire. A Note of Admiration.," [sig. 4_4] (verso blank), pp. [55]-[56]; Text, [sig. 4_5]-[sig. 4_8], in eights, pp. [57]-64.

At the beginning of each story is an ornamental head-piece and fancy initial capital.

The book was published by Smithers and (or) "Wright and Jones."

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 551, No. 623.

WILDE, OSCAR.

The Suppressed Portion || Of || "De Profundis" || By Oscar Wilde || Now For The First Time Published || By His Literary Executor || Robert Ross || [Printer's ornament.] || Paul R. Reynolds || New York || 1913.

CONDITION: 8°, gray linen boards, lettered in black, uncut. Size of leaf, 9 by 6 inches.

FIRST EDITION.

COLLATION: Title as above, one leaf (verso copyright notice), pp. [1]-[2]; Text, pp. [3]-91; Blank, p. [92]; Two blank leaves at end.

There are no signature marks.

Fifteen copies were printed to secure the American copyright.

The manuscript is in the British Museum and heretofore had never been published. The text consists of those portions of the original manuscript not included in Methuen's edition of 1909.

On the verso of the fly-leaf of this copy, entirely in the handwriting of Robert Ross, and signed by him, is the following note:

"A few weeks after the Ransome case I was privately informed by American agents, that Alfred Douglas was offering the unpublished portion of De Profundis for publication in America. He had been supplied with a copy during discovery of Documents in the Ransome case. In order to secure the rights in America, I had 15 copies printed, *two* being deposited in Library of Congress Washington in accordance with the American copyright Act. The remaining thirteen (of which this is one) are in my possession.

"Douglas was meanwhile commencing action against Methuen (afterwards abandoned) for recovery of receipts of the published book and also against the Trustees of the British Museum for recovery of MS. (action also abandoned). In his bankruptcy proceedings Douglas declared the copyright & MS of De Profundis as one of his assets.

"Long before the publication of De Profundis in 1905, I had taken counsel's opinion as to ownership of copyright. It was declared that I was the sole owner and this was recognized by the Wildes official receivers.

"Douglas has no claim because the MS never passed into his possession. He received a copy of it in Wilde's lifetime the 9 August *1897*. But he denied this in the Ransome case. I can prove his perjury by his own letters to me & Sir George Lewis & the independent evidence of common friends."

On the title-page is another note by Ross in pencil as follows: "N. B. This has been *un*corrected: being printed off from a typewritten scrip."

On page 36, in pencil, Ross has amplified the note regarding the amount of the Queensberry's costs which forced Wilde into bankruptcy: "The £700 was *entirely paid* with 4% interest when Wilde's bankruptcy was annulled in *1906*. Alfred Douglas actually received one quarter of this amount which was an asset in his father's estate."

This, so-called "The Suppressed Portion of De Profundis," is the portion which was rejected by Mr. Ross when he most skilfully edited that part of the manuscript, which in 1905 appeared in print. The suppression was both judicious and justifiable, although not for reasons as commonly defined by the public. Contrary to popular belief, there is in this portion of the work nothing whatever of a scandalous nature. If it be the truth, it is a most bitter, scathing, and blistering arraignment of man's shameless ingratitude and calloused indifference. If it be but a fictional obsession which gnawed into the unhappy soul of the writer, it further accentuates the depths into which this once proud spirit had descended, and but emphasizes the misery it must have endured. It were well that these two portions of "De Profundis" should have been printed individually and read apart.

This portion of the original manuscript was placed in the custody of the British Museum in 1909, to be held intact until 1960. In the libel action of Douglas vs. Ransome, the manuscript, at the mandate of authority was evoked from the British Museum and brought into the High Court of Justice (King's Bench Division), where on April 17

and 18, 1913, certain parts were read during the hearing. These were published in some of the daily papers of London, on April 18 and 19. Later in the same year the entire manuscript was published by Robert Ross, but under what circumstances or for what reason, is not clearly known.

References: De Ricci, *The Book Collector's Guide* (1921), p. 634; Mason, *Bibliography of Oscar Wilde* (1914), p. 456-457, No. 419.

WILDE, Oscar.

The || Woman's World. || Edited By Oscar Wilde. || [Publishers' device.] || * [Vol. I.] || Cassell & Company, Limited: || London, Paris New York & Melbourne. || 1888. || [All Rights Reserved.]

Condition: Three volumes, 4°, Volume I, pink decorated wrappers, printed in dark red, uncut; Volumes II-III, in original light brown publishers' cloth, decorative design and lettering in black on front-cover, gilt back. Size of leaf, 12½ by 9½ inches.

First Edition.

Collation: [*Volume I, No. 3.*], January, 1888. "Literary and other Notes. By The Editor," pp. 132-136. [Reprinted in "Reviews," 1908, pp. 251-269.]

[*Volume I, No. 4.*], February, 1888. "Literary and other Notes. By The Editor," pp. 180-184. [Reprinted in "Reviews," 1908, pp. 275-291.]

[*Volume I, No. 5.*], March, 1888. "Literary and other Notes. By The Editor," pp. 229-232. [Reprinted in "Reviews," 1908, pp. 300-311.]

[*Volume II, No. 13.*] [November, 1888.] "A Fascinating Book. A Note By The Editor," pp. 53-56. [Reprinted in "Reviews," 1908, pp. 327-341.]

[*Volume II, No. 14.*] [December, 1888.] "A Note on Some Modern Poets. By The Editor," pp. 108-112. [Reprinted in "Reviews," 1908, pp. 347-365.]

[*Volume II, No. 15.*] [January, 1889.] "Some Literary Notes. By The Editor," pp. 164-168. [Reprinted in "Reviews," 1908, pp. 374-393.]

[*Volume II, No. 16.*] [February, 1889.] "Some Literary Notes. By The Editor," pp. 221-224. [Reprinted in "Reviews," 1908, pp. 406-420.]

[*Volume II, No. 17.*] [March, 1889.] "Some Literary Notes. By The Editor," pp. 277-280. [Reprinted in "Reviews," 1908, pp. 433-447.]

[*Volume II, No. 18.*] [April, 1889.] "Some Literary Notes. By The Editor," pp. 333-336. [Reprinted in "Reviews," 1908, pp. 463-476.]

[*Volume II, No. 19.*] [May, 1889.] "Some Literary Notes. By The Editor," pp. 389-392. [Reprinted in "Reviews," 1908, pp. 482-494.]

[*Volume II, No. 20.*] [June, 1889.] "Some Literary Notes. By The Editor," pp. 446-448. [Reprinted in "Reviews," 1908, pp. 499-509.]

In June, 1887, Wilde assumed the editorship of Messrs. Cassell's "The Ladies World," but contributed nothing to its pages. After the appearance of the twelfth number it was enlarged and the title was changed to "The Woman's World." The name of Oscar Wilde appears on the wrapper as editor, in which office he continued until the end of Volume II, in October, 1889. No contributions by him appear after June, 1889, and the publication of the work ceased in October, 1890, with the completion of Volume III.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 218-225, Nos. 279-289.

WILDE, Oscar.

The Young King And The || Star-Child By Oscar || Wilde || [Publisher's device.] || Portland Maine || Thomas B Mosher || MDCCCCIV

Condition: 16°, Japanese vellum wrappers folded over a stiff cardboard, printed in red and black on front-cover, and small design on back-cover, uncut. Size of leaf, 5¼ by 3½ inches.

Collation: Four preliminary blank leaves; Half-title, "The Young King And The Star-Child," one leaf (verso bibliographical note), pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; Half-title, "The Young King" and dedication to Margaret Lady

Brooke, one leaf (verso blank), pp. [5]-[6]; Text, pp. 7-[39]; Blank, p. [40]; Half-title, "The Star-Child" and dedication to Miss Margot Tennant, one leaf (verso blank), pp. [41]-[42]; Text, pp. 43-[80]; Colophon, one leaf (verso blank), pp. [81]-[82]; Three blank leaves at end.

There are no signature marks.

The text is taken and reprinted from "A House Of Pomegranates," by Oscar Wilde, published by James R. Osgood and McIlvaine, 1891.

This edition is limited to 425 copies on Japanese vellum, and was printed at the press of George D. Loring, Portland, Maine.

The text of each story has an ornamental head- and tail-piece.

The Library of
William Andrews Clark, Jr.

The Writings of The Wildes

The Writings of The Wildes

WILDE, Constance Mary (Mrs. Oscar Wilde).

The Woman's World.|| Edited By Oscar Wilde.|| [Publishers' device.] ||*[Vol. I.] Cassell & Company, Limited: || London, Paris, New York & Melbourne.|| 1888.|| [All Rights Reserved.]

Condition: 4°, pink decorated wrappers, printed in dark red, uncut.

First Edition.

Collation: [*Volume I, No. 9.*], July, 1888, "Children's Dress in this Century," by Constance Wilde, pp. 413-417.

[*Volume II, No. 16.*] [February, 1889.] "Muffs," by Constance Wilde, pp. 174-178.

WILDE, Jane Francesca (or Francisca) Elgee (Lady Wilde) (1826-1896).

Poems || By || Speranza || (Lady Wilde). || Dublin: || James Duffy, 15, Wellington-Quay, || And || 22, Paternoster-Row, London. || 1864.

Condition: 8°, green stamped cloth, design in gilt on front-cover, gilt back, edges gilt. Size of leaf, 7⅛ by 4¾ inches.

First Edition.

Collation: Title as above, [A1] (verso imprint), pp. [i]-[ii]; "Dedicated To My Sons Willie And Oscar Wilde," [A2] (verso blank), pp. [iii]-[iv]; "Contents," [A3]-[A4] (verso blank), pp. [v]-[viii]; Text, B1-[Q5] (verso

blank), in eights, pp. [1]-[234]; Advertisement, [Q6] (verso blank), one leaf without pagination.

"Speranza" was the *nom de plume* of Jane Francesca Wilde, the mother of Oscar Wilde, which she signed to all her poems; but for her published letters and prose works she used the pseudonym "John Fenshaw Ellis."

She began contributing to "The Nation" about 1845, and it was her anonymous article, "Jacta Alea Est," which appeared in No. 304 of that magazine, dated July 29, 1848, which, together with other articles in the same number, caused "The Nation" to be suppressed and the entire edition of No. 304 to be confiscated, and its publisher, Sir Charles Duffy, to be brought to trial for sedition.

Sherard, in his "Life Of Oscar Wilde" (1906), page 79, erroneously states that the "Poems by Speranza" were published in 1871.

After her marriage in 1851, Lady Wilde abandoned poetry and the Young Irish Movement in which she had shown so great an interest, and confined her writings to prose.

WILDE, Lady.

The Woman's World. || Edited By Oscar Wilde. || [Publishers' device.] || * [Vol. I.] Cassell & Company, Limited: || London, Paris, New York & Melbourne. || 1888. || [All Rights Reserved.]

Condition: 4°, pink decorated wrappers, printed in dark red, uncut.

First Edition.

Collation: [*Volume I, No. 3.*], January, 1888. Poem, "Historic Women. By Lady Wilde.," pp. [97]-99.

[*Volume II, No. 13.*], [November, 1888.] "Irish Peasant Tales. By Lady Wilde," pp. 26-31.

WILDE, *Sir* William Robert Wills (1815-1876).

Lough Corrib, || Its Shores And Islands: || With Notices Of || Lough Mask. || By || Sir William R. Wilde, M.D., || Vice-President Of The Royal Irish Academy; || [etc., etc.] Illustrated with numerous Wood Engravings. || Dublin: || McGlashan & Gill,

50, Upper Sackville-Street. || London: Longmans, Green, And Co. || 1867.

CONDITION: 8°, green stamped cloth boards, gilt, uncut. Size of leaf, 7⅝ by 5½ inches.

FIRST EDITION.

COLLATION: Title as above, [a1] (verso imprint), pp. [i]-[ii]; "Preface," [a2], pp. [iii]-iv; "Contents," [a3]-[a4] (recto), pp. [v]-vii; "List Of Illustrations," [a4] (verso)-b1, pp. [viii]-x; Text, B1-X1, in eights, pp. [1]-306.

Throughout the text are numerous small woodcut illustrations, and at the end of the volume is a folding map of Lough Corrib, 1867.

On the fly-leaf is the autographic inscription, "Hubert Smith Esq from Francesca Speranza (Lady Wilde)."

Sir William Wilde, father of Oscar Wilde, was born in Castlerea in 1815. He received his early education at the Royal School, Banagher. As a lad he was wont to pass much of his time in fishing and in exploring the country, thus coming into contact with the Irish people and hearing at first hand the recitals of fairy tales and legends, which he used to good account later on in his "Irish Popular Superstitions." He early developed a taste for antiquarian research, visiting many places of interest in the vicinity of Castlerea, and he made visits also to the plain of Rutheragan, the site of the palace and of the cemetery of the western chieftains. He thus became intimately acquainted with the legends of the castles in this district and was impressed with the superstitions and the curious ceremonies of the various festivals, all of which he later embodied in his works.

He began his professional studies in 1832 and continued them afterwards in London, Berlin, and Vienna, and in 1841 started the practice of medicine as an oculist and otologist. He became a skilful and resourceful surgeon of considerable renown. As he was of a very charitable nature he devoted much of his earnings to and was thereby mainly instrumental in the founding of the St. Mark's Ophthalmic Hospital, later amalgamated with the National Eye and Ear Infirmary, now known as The Royal Victoria Eye and Ear Infirmary. In 1853, he was appointed

Surgeon-Oculist-in-Ordinary to the Queen, and in 1864 knighthood was conferred upon him. In 1851, he was married to Jane Francesca Elgee, who was well known in literary circles in Dublin, writing under the pseudonyms of "Speranza" and "John Fenshaw Ellis."

Though a great surgeon, successful in the world of letters, kind-hearted and charitable to a degree, Sir William's moral reputation was none too good. He was possessed of such strong passions that at times these overmastered him to the detriment of his professional dignity and his conjugal happiness. He died in 1876.

WILDE, *Sir* William Robert Wills, and WILDE, Jane Francesca (or Francisca) Elgee (Lady Wilde).
Memoir || Of || Gabriel Beranger, || And His Labours In The Cause Of || Irish Art and Antiquities, || From 1760 To 1780. || By || Sir William Wilde, M. D. || Author Of "Beauties Of The Boyne And Blackwater," "Lough Corrib, || Its Shores And Island," "Catalogue Of The Museum Of The || Royal Irish Academy," &c., &c. || With Seventeen Illustrations. || Dublin: || M. H. Gill & Son, 50 Upper Sackville Street. || Simpkin, Marshall & Co., Stationers'-Hall Court, London, E. C. || 1880.

Condition: 4°, dark red cloth boards, white printed paper label on back, uncut. In brown cloth folder enclosed in brown half-morocco slip-case. Size of leaf, 9 7/8 by 6 inches.

First Edition in book form.

Collation: Half-title, "Gabriel Beranger," [A1] (verso blank), pp. [i]-[ii]; Title as above, [A2] (verso imprint), pp. [iii]-[iv]; "Preface," [A3]-[A4], pp. [v]-viii; Text, B1-S1, in fours, pp. [1]-130; Title, "Concluding Portion || Of || The Memoir || Of || Gabriel Beranger. || By || Lady Wilde. || Reprinted From The "Kilkenny Archæological Journal." || Dublin: || M. H. Gill & Son, 50 Upper Sackville-St. || Simpkin, Marshall & Co., Stationers'-Hall Court, London, E. C. || 1880.," [S2] (verso imprint), one leaf without pagination; Text, [S3]-[X2], pp. 131-176; List of Beranger's sketches, [X3]-[X6], ending with imprint, in eights, pp. [1]-8.

The preface states that: "The Memoir of Gabriel Beranger, by the late Sir William Wilde, was originally written for the 'Journal of the Royal Archæological Association of Ireland.' The first portion appeared in January, 1871, and was continued through a few subsequent numbers; but Sir William Wilde being then much occupied by the Irish census for 1871, the work was interrupted and not resumed until July, 1875, when he promised that the memoirs should be continued without further delay. This promise unhappily, was never fulfilled; for soon after all literary work had to be suspended, in consequence of Sir William's failing health and last fatal illness, which was terminated by his death in April, 1876.

"The Memoir being thus left unfinished, Lady Wilde, at the request of the Editor, undertook its completion; and the concluding and final portion contributed by her appeared in the October number of the 'Archæological Journal,' for 1876."

On the verso of the fly-leaf appears in Oscar Wilde's handwriting the following: "to Mrs Spottiswoode, in memory of many charming days spent at Combe York, from Oscar Wilde July 20-1880."

The Library of
William Andrews Clark, Jr.

Wildeiana

[Shaksperean Show Book-Stuart-Young]

Wildeiana

[Shaksperean Show Book-Stuart-Young]

SHAKSPEREAN SHOW BOOK.

With Original Literary Contributions, Illustrations, || and Music from the following Writers, Artists, and Composers, || All Specially || Contributed || "For Charity." || Shaksperean || Show Book. || [List of literary contributors, of artists, illustrations, and musical composers.] || [George Falkner & Sons, Manchester. 1884.]

Condition: Oblong 8°, buff pictorial boards, lettered in red and black within a decorative border, wired. Size of leaf, 5¼ by 10¼ inches.

First Edition.

Collation: Two preliminary leaves, pp. i-iv (are lacking in present copy); Preliminary matter, pp. v-xii; Text, pp. 1-124; Advertisements, pp. [i]-[lxviii].

On page 23 appears "Under the Balcony," by Oscar Wilde. On the inner margin is a decorative panel, with a quotation from Pericles, "With patience bear your yoke." The initial "O" of the first stanza is ornamented with a sunflower in a pot. At the end of the poem is a facsimile of the author's signature.

The "Shaksperean Show," of which this book formed the official program, was held at Royal Albert Hall, Kensington, May 29-31, 1884, the first day of which was Oscar Wilde's wedding day.

"Under the Balcony," with the omission of the second stanza, was set to music by Lawrence Kellie, and published under the title of "Oh! Beautiful Star."

References: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 127, No. 12; Mason, *Bibliography of Oscar Wilde* (1914), pp. 196-199, No. 258.

SHERARD, Robert Harborough.

The Life Of || Oscar Wilde || By Robert Harborough Sherard || With a Full Reprint of the famous Revolutionary || Article, "Jacta Alea Est," which was written || by Jane Francesca Elgee, who afterwards || became the mother of Oscar Wilde, || and an additional Chapter con- || tributed by one of the Prison- || Warders, who held this || Unhappy Man in || Gaol || Illustrated With Portraits, Fac- || simile Letters, And Other Documents || [Publisher's device.] || T. Werner Laurie || Clifford's Inn, London || 1906

Condition: 8°, black cloth boards, design and lettering impressed on front-cover and back, gilt top, uncut. Size of leaf, 8 5/8 by 5 1/2 inches.

First Edition.

Collation: Half-title, "The Life Of Oscar Wilde," one leaf (verso advertisement), pp. [i]-[ii]; Title as above, one leaf (verso note), pp. [iii]-[iv]; Dedication, "To T. M.," one leaf (verso quotation from Dr. Samuel Johnson), pp. [v]-[vi]; "Preface," three leaves, pp. vii-xii; "Contents," one leaf (verso blank), pp. xiii-[xiv]; "List Of Illustrations," one leaf, pp. xv-xvi; Text, A1-[Z8] and 2A1-[2D5], pp. 1-426; "Appendix," [2D6]-[2E8], pp. 427-448; Contents of bibliography, 2F1 (verso blank), pp. 449-[450]; Text, [2F2]-[2F8], pp. 451-464; "Index," 2G1-[2G3], in eights, pp. 465-470; Imprint, [2G4] (verso blank), one leaf without pagination.

There are twenty-six illustrations as called for in the list.

Robert H. Sherard, a journalist of Paris, wrote this book after he had known Oscar Wilde for sixteen years or more. In point of time this is the

first biography written of Wilde, but there its importance ceases. It was written by one obsessed with the unfortunate impression that Wilde's tragedy was of more vital interest to the world than the more important incidents in his public and private life which might shed light on his literary and dramatic output. Many matters of deep interest have been entirely untouched. These have been pointed out by Mr. Percival Pollard in his "Their Day In Court" (1909). He says: "The Sherard 'Life' will rank behind all the others. For there will, of course, be many others." And again he says: "The most one could say of that 'Life of Oscar Wilde' was that it was first in the field."

The bibliography is by Stuart Mason.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 573, No. 674.

SHERARD, Robert Harborough.

The Life Of || Oscar Wilde || By Robert Harborough Sherard || With a Full Reprint of the famous Revolutionary || Article, "Jacta Alea Est," which was written || by Jane Francesca Elgee, who afterwards || became the mother of Oscar Wilde, || and an additional Chapter con- || tributed by one of the Prison- || Warders, who held this || Unhappy Man in || Gaol || Illustrated With Portraits, Fac- || simile Letters, And Other Documents || Mitchell Kennerley || New York || 1906

Condition: 8°, blue buckram boards, white label on back lettered in red, gilt top, uncut. Size of leaf, 8 5/8 by 5 5/8 inches.

First American Edition.

Collation: Description agrees with that of the preceding copy except that the imprint differs, the publisher's device on the title-page is omitted, and the verso is blank.

SHERARD, Robert Harborough.

The Real || Oscar Wilde || By || Robert Harborough Sherard || Author of "The Life of Oscar Wilde" || With Numerous Unpublished || Letters, Facsimiles, Por- || traits And Illustrations ||

[Printer's ornament.] || Philadelphia || David McKay, Publisher || 604-8 South Washington Square [n. d.]

CONDITION: 8°, gray boards, vellum back with design and lettering in gilt, uncut. Size of leaf, 8¾ by 5⅝ inches.

COLLATION: Half-title, "The Real Oscar Wilde," one leaf (verso blank), pp. [i]-[ii]; Title as above, one leaf (verso note and "Printed in Great Britain"), pp. [iii]-[iv]; Dedication, "To E. D. K.," one leaf (verso blank), pp. [v]-[vi]; "Foreword," one leaf, pp. vii-viii; "Contents," three leaves, pp. ix-xiv; "List Of Illustrations," one leaf, pp. xv-xvi; Text, A1-[Z8] and 2A1-[2D4], in eights, pp. 1-424; "Index," [2D5]-[2D8] (verso imprint), pp. 425-[432].

The frontispiece, "Oscar," is a colored cartoon by "Ape," which appeared in "Vanity Fair," May 24, 1884.

Throughout the text are numerous illustrations, portraits, and facsimiles.

This work was written by Mr. Sherard after his first biography, "The Life of Oscar Wilde" (1906), had been reviewed by Dr. Ernest Bendz in an essay, entitled "The Influence of Pater and Mathew Arnold in the Prose-Writings," wherein this reviewer says: "His great life of Oscar Wilde, though it may not quite satisfy us on all points, still remains our chief source of information concerning the external facts of the poet's life." Mr. Sherard in his "Foreword" to this volume says that he is prompted to write this present work by the criticism of Dr. Bendz. This book is certainly a better one than his first effort and meets many of the objections that were raised by Mr. Pollard in "Their Day in Court" (1909).

SHERARD, ROBERT HARBOROUGH.

Oscar Wilde || The Story of An Unhappy Friendship || With Portraits And Facsimile Letters || By || Robert Harborough Sherard || Author of || "Emile Zola: A Biography," || "Alphonse Daudet: A Biography," etc., etc. || . . . Nessun maggior dolore || Che ricordarsi del tempo felice || Nella miseria . . . || "I have saved the bird || in my bosom." || — Last Words of Sir Hugh

Percy. || London || Privately Printed || The Hermes Press || Cecil Court, St. Martin's Lane || 1902 || All Rights reserved.

CONDITION: 8°, green canvas boards, with design and lettering stamped in gilt, vellum back, gilt top, uncut. Size of leaf, 9 7/8 by 7 1/2 inches.

FIRST EDITION.

COLLATION: Half-title, "Oscar Wilde," [sig. 1_1] (verso "In Preparation After The Fault"), pp. [1]-[2]; Title as above, in red and black, [sig. 1_2] (verso blank), pp. [3]-[4]; Dedication, "To R. R.," [sig. 1_3] (verso blank), pp. [5]-[6]; "List Of Illustrations," [sig. 1_4] (verso "Prefatory Note," dated August 7, 1902), pp. [7]-[8]; Text, [sig. 1_5]-[sig. 17_5] (recto), pp. 9-265; "Appendix From the Gaulois of Dec., 17th, 1891," signed by Robert H. Sherard, [sig. 17_5] (verso)-[sig. 18_3], ending with imprint, in eights, pp. 266-[278]; Advertisement, [sig. 18_4], one leaf without pagination.

There are six portraits of Oscar Wilde, taken at different dates, and two facsimile letters, distributed throughout the work as called for by the list of illustrations.

This was the first biography of Wilde to be written and published. Sherard was a journalist of Paris, who had known Wilde about sixteen years. Pollard in his "Their Day In Court" (1909), says: "In this volume he inflicted all the errors of taste and attitude that were possible."

In a foot-note to the "Foreword," which Mr. Sherard has written for his book entitled "The Real Oscar Wilde" (n. d.), he says: "My Life of Oscar Wilde, published in 1906 by Mr. Werner Laurie, had, it is true, been preceded in 1902 by a brochure entitled: 'The Story of an Unhappy Friendship.' But this book, which was privately printed, was, in no sense of the word, a biography. My subject was subjectively treated; it was a description of Wilde 'seen through a temperament,' my own. The Werner Laurie book was my first book on Wilde – the present work is the second."

It is plain from this that Sherard himself placed little value on the work above described.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 572, No. 670.

The Soil || A Magazine Of Art || 489 Fifth Avenue New York || Published Monthly by The Soil Publishing Co. || Art Editor, R. J. Coady Literary Editor, Enrique Cross || Copyright 1917 by The Soil Publishing Co. All rights reserved || Contents For April, 1917 || . . . Vol. I . . . No. 4

CONDITION: 8°, original cream pictorial wrappers, uncut. Size of leaf, 10⅝ by 7⅞ inches.

FIRST EDITION.

COLLATION: Cover-title, "The Soil || A Magazine Of Art || Price 25 Cents || [Illustration.] || April || 1917" (verso blank); Title as above, one leaf (verso blank), pp. [141]-[142]; "Announcement," p. [143]; Unpublished portrait of Oscar Wilde by Kyd, p. [144]; "Oscar Wilde Is Alive! By Arthur Cravan," pp. 145-148; "Wilde's Personal Appearance" (written by his sister-in-law), pp. 149-156; Oscar Wilde's letters, pp. 157-160; Miscellany, pp. 161-188; Advertisements, pp. 189-193; Blank, p. [194].

The portraits of Wilde are two: Oscar Wilde by Kyd (unpublished), and Oscar Wilde, from an unpublished drawing by Ernest La Jeunesse.

The || Spirit Lamp. || No. I. Friday, May 6, 1892. Price 6D. || Contents. || [Titles of contents.] || Published For The Proprietors By || James Thornton, High Street, Oxford.

CONDITION: Vol. I, Nos. I-VI, and Vol. II, No. I [seven parts], 8°, yellow wrappers printed in black, wired.

FIRST EDITIONS of all parts.

Vol. I, Nos. I-VI, Vol. II, No. I, contain no contributions by Wilde.

On the cover-title of Vol. I, Nos. III-VI, and Vol. II, No. I, an additional line, reading "An Oxford Magazine without News," was added immediately following the words "Spirit Lamp."

Vol. II. No. II. || The || Spirit || Lamp. || Contents. || [Titles of contents.] || Price 6D. || Published For The Proprietors By || James Thornton, High Street, Oxford.

CONDITION: Vol. II, Nos. II-IV, and Vol. III, Nos. I-III [six parts], 8°, glazed wrappers printed in blue, with design of Magdalen College tower, uncut.

Vol. II, Nos. II-III, contain no contributions by Wilde.

In Vol. II, No. IV, Dec. 6, 1892, page 97, is published a sonnet, "The New Remorse," by Oscar Wilde.

Vol. III, No. I, contains no contributions by Wilde.

In Vol. III, No. II, February 17, 1893, pages 52-53, is published "The House Of Judgment," by Oscar Wilde. The line, "Edited by Lord Alfred Douglas," appears on the cover-title after the list of contents.

Vol. III, No. III, contains no contributions by Wilde.

Vol. IV. No. I. May, 1893. || The || Spirit Lamp. || An Aesthetic, Literary and Critical || Magazine, || Edited By || Lord Alfred Douglas. || Contents: || [Titles of contents.] || Oxford: James Thornton, 33 & 41, High Street. || One Shilling.

CONDITION: Vol. IV, Nos. I-II [two parts], 4°, gray wrappers printed in black, stitched, uncut.

In Vol. IV, No. I, is inserted a circular from the publishers announcing that in the future the "Spirit Lamp" would appear monthly in an enlarged and improved form.

Vol. IV, No. I, contains no contributions by Wilde, but there appears therein a sonnet by Pierre Louÿs which is a paraphrase of "a letter written in prose poetry by Mr. Oscar Wilde to a friend and translated into rhymed poetry by a poet of no importance." The letter which is thus paraphrased is one written by Oscar Wilde to Lord Alfred Douglas which was offered as an exhibit and read into the testimony of the trial of Lord Queensberry at the Old Bailey.

In Vol. IV, No. II, June 6, 1893, pages 49-50, appears "The Disciple," by Oscar Wilde.

All numbers appearing after Vol. II, No. I, were edited by Lord Alfred Douglas. Some copies of Vol. II, No. I, have "Second Edition" on the front wrapper, which was described by the publisher as being "one of Wason's little pleasantries." Only one impression was actually printed.

This is considered the best of Oxford's many transitory periodicals.

References: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 104, No. 13; Mason, *Bibliography of Oscar Wilde* (1914), pp. 208-210, No. 263-265.

The Trial || of || Oscar Wilde || From The Shorthand Reports || [Quotation of four lines from Robert Burns.] || [Printer's ornament.] || Paris || Privately Printed || 1906

Condition: 8°, green wrappers folded over cardboard, white printed label pasted on front-cover, uncut. Size of leaf, 9¼ by 6 inches.

First Edition.

Collation: Preliminary blank leaf; Half-title, "The Trial of Oscar Wilde," one leaf (verso "Issued for Private Circulation Only and Limited to 50 Copies on Japanese Vellum and Five Hundred Copies on Handmade Paper Numbered from One to Five Hundred and Fifty. No 537"); Title as above, in black and red, within ornamental border, one leaf (verso blank); Half-title, "Preface," one leaf (verso anonymous quotation), pp. [I]-[II]; Text, signed "C. G.," pp. [III]-L; Half-title, "The Trial of Oscar Wilde," [sig. 1_1] (verso anonymous quotation), pp. [1]-[2]; Text, [sig. 1_2]-[sig. 7_7] (verso blank), pp. [3]-[110]; Half-title, "His Last Book And His Last Years In Paris By 'A' (Lord Alfred Douglas)," [sig. 7_8] (verso publisher's note), pp. [111]-[112]; Text, sig. 8_1-[sig. 8_7], pp. [113]-126; Half-title, "'De Profundis' A Criticism by 'A' (Lord Alfred Douglas)," [sig. 8_8] (verso quotation from "The Ideal Husband"), pp. [127]-[128]; Text, sig. 9_1-[sig. 9_3], pp. [129]-134; List of privately issued historical works, etc., [sig. 9_4]-[sig. 9_8], five leaves without pagination.

The preface, signed "C.G.," is by Charles Grolleau. The account of the trial is inaccurate and incomplete. The book was published by Charles Carrington in 1906.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), p. 580, No. 688.

VICKERY, Willis.

Oscar Wilde || A Sketch With Notices Of || Some Of His Books ||

By || Willis Vickery || [Publisher's device.] || Privately Printed || The Torch Press || MDCCCCVI

CONDITION: 32°, dark gray boards, brown linen back, with white paper label on front, uncut. Size of leaf, 5 by 3 inches.

FIRST EDITION.

COLLATION: Title as above, one leaf (verso statement of limited edition), pp. [1]-[2]; Dedication, one leaf (verso blank), pp. [3]-[4]; Text, pp. 5-49; Blank, p. [50].

Of this edition 225 copies were printed.

This work reflects many erroneous impressions and contains many misstatements.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), pp. 573-574, No. 678.

Waifs And Strays. || A Terminal Magazine || Of || Oxford Poetry. || No. 1. June, 1879. || Oxford: || Thos. Shrimpton & Son, || 23 And 24, Broad Street.

CONDITION: Three numbers, 8°, light gray wrappers. Size of leaf, 7¼ by 4⅞ inches.

FIRST EDITION of all the numbers.

COLLATION: *Number 1.* Cover-title, "No. 1, June, 1879. || Waifs And Strays. [Placed obliquely across page.] || Price One Shilling. || Oxford: || Thos. Shrimpton & Son, || 23 And 24, Broad Street. || London: Simpkin, Marshall, And Co.," within an ornamental border (verso blank); Title as above, one leaf (verso blank); Note by editor, one leaf (verso blank); "L' Envoi," B1 (recto), p. [1]; "Easter Day," signed "Oscar Wilde, Rome, 1877," B1 (verso), p. 2; Text of miscellaneous poems, B2-[C8], pp. 3-32.

Number 2. November, 1879; Cover-title as above (except number and date) (verso blank); Title as above (except number and date), one leaf (verso blank); Editor's note, one leaf (verso blank); Text of miscellaneous poems, D1-[F4] and G1-[G2], pp. [33]-76.

Number 3. March, 1880; Cover-title as above (except number and date)

(verso blank); Title as above (except number and date), one leaf (verso blank); "Impression De Voyage," signed "Oscar Wilde. Katakolo, 1877," H1 (recto), p. [77]; Text of miscellaneous poems, H1 (verso)-[I4] (verso blank), in eights, pp. 78-[100].

Numbers I-III (June and November, 1879, and March, 1880) were afterwards issued together.

References: Mason, *Bibliography of the Poems of Oscar Wilde* (1907), p. 105, No. 15; Mason, *Bibliography of Oscar Wilde* (1914), pp. 216-218, Nos. 275-276.

Waifs And Strays. || A Terminal Magazine || Of || Oxford Poetry. || No. 1. June, 1879. || Oxford: || Thos. Shrimpton & Son, || 23 And 24 Broad Street.

Condition: 8°, light blue glazed printed wrappers, stitched. Size of leaf, 6¾ by 4⅝ inches.

Second Edition.

Collation: Cover-title within ornamental ruled border, "Waifs And Strays. || A Terminal Magazine || Of || Oxford Poetry. || Vol. I.—1879-80. || Price Two Shillings. || Oxford: || Thos. Shrimpton & Son, || 23 And 24 Broad Street. || London: Simpkin, Marshall, And Co.," one leaf (verso blank); Title as above, one leaf (verso blank); Note by the editor, one leaf (verso blank); Text, B1-[I4] (verso blank), pp. [1]-[100].

This is an edition consisting of the three original issues, Nos. I, II, and III, brought together into a single volume. A new cover was prepared and the original wrappers were discarded. In all other respects the collation is identical.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 216-218, Nos. 275-276.

WATSON, Mary.

People I Have Met || Short Sketches Of Many || Prominent Persons. || By || Mary Watson. || With Illustrations. || [Quotation of four lines.] || San Francisco, 1890. || San Francisco: || Francis, Valentine & Co., Printers, 517 Clay Street. || 1890.

CONDITION: 12°, brown cloth, lettered in black. Size of leaf, 6¾ by 4½ inches.

FIRST EDITION.

COLLATION: Title as above, [sig. 1_1] (verso dedication to Mr. George Heazelton), pp. [1]-[2]; "Preface," [sig. 1_2], pp. [3]-4; "Contents," [sig. 1_3] (verso blank), pp. [5]-[6]; Portrait of author, [sig. 1_4] (verso) (recto blank), pp. [7]-[8]; Text, sig. 2_1-[sig. $3*_4$] (recto), pp. [9]-47; "Oscar Wilde," [sig. $3*_4$] (verso)-[sig. $3*_6$], pp. [48]-52; Text (continued), [sig. $3*_7$]-[sig. $5*_2$] (recto), in duplicate signatures of fours and eights, pp. [53]-91; Advertisements, [sig. $5*_2$] (verso)-[sig. $5*_4$].

ERROR IN SIGNATURE: Signature $3*_1$ is misprinted 2*.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 589.

[WHISTLER, JAMES ABBOTT MCNEILL.]
The Gentle Art Of || Making Enemies: || Edited By Sheridan Ford || New York || Frederick Stokes & Brother || 1890

CONDITION: 8°, original gray wrappers lettered on cover and back in red, uncut. Size of leaf, 6⅞ by 4¼ inches.

FIRST AMERICAN EDITION.

COLLATION: Two preliminary blank leaves, [sig. 1_1]-[sig. 1_2], pp. [I]-[IV]; Title as above, [sig. 1_3] (verso blank), pp. [V]-[VI]; Dedication, "To All Good Comrades Who Like A Fair Field And No Quarter These Pages Are Peacefully Inscribed," [sig. 1_4] (verso blank), pp. [VII]-[VIII]; "Note," [sig. 1_5] (verso blank), pp. [IX]-[X]; "Index," [sig. 1_6]-sig. 2_1, pp. XI-XVIII (misprinted XVII); Blank leaf, [sig. 2_2], pp. [XIX]-[XX]; Text, [sig. 2_3]-sig. 4_1, pp. 21-50; Half-title, "Letters And Miscellany," [sig. 4_2] (verso letter to Sheridan Ford from Edmund Yates), pp. [51]-[52]; Text, [sig. 4_3]-[sig. 7_5] (recto), pp. 53-105; Letters to and from Oscar Wilde, with newspaper excerpts, [sig. 7_5] (verso)-[sig. 8_5] (recto), pp. 106-121; Text (continued), [sig. 8_5] (verso)-[sig. 15_4], pp. 122-232; Half-title, "Some Whistler Stories Old And New," [sig. 15_5], pp. [233]-[234]; Text, [sig. 15_6]-[sig. 16_6] (recto), pp. 235-251; Anecdotes of Oscar Wilde, [sig. 16_6] (verso)-[sig. 16_7] (recto), pp. 252-253; Text (continued), [sig. 16_7] (verso)-[sig. 16_8], in eights, pp. 254-256; Blank

leaf; Advertisement of Sheridan Ford's "Art," one leaf; Two blank leaves.

[WHISTLER, James Abbott McNeill.]
The Gentle Art Of || Making Enemies: || Edited By Sheridan Ford || Paris || Delabrosse & Cie || 1890

Condition: 8°, blue wrappers lettered on cover and back in black, uncut. Size of leaf, 6 7/8 by 4 1/4 inches.

Second Edition.

Collation: Description agrees with that of the preceding copy in every respect except that on the title-page are the additional words: "Second Edition. ||(Original Authorized Version.)."

References: Mason, *Bibliography of Oscar Wilde* (1914), p. 216, No. 274; Seitz, *Writings by & about James Abbott McNeill Whistler* (1910), p. 21.

WILDE, Oscar. WHISTLER, James Abbott McNeill.
Wilde v Whistler || Being || An Acrimonious Correspondence || On Art || Between || Oscar Wilde || And || James A McNeill Whistler || London Privately Printed MCMVI

Condition: 8°, buff printed wrappers, uncut. Size of leaf, 9 1/4 by 6 inches.

First Edition, second (or third) issue.

Collation: Cover-title as above (verso blank); Preliminary blank leaf, pp. [1]-[2]; Title as above, in red and black, one leaf (verso blank), pp. [3]-[4]; Text, pp. 5-20; Half-title, "Wilde v Whistler," one leaf (verso "Four hundred copies on small quarto paper, and one hundred large paper copies on demy octavo paper, have been printed of this brochure,"), pp. [21]-[22]; Blank leaf at end.

There are no signature marks.

Both before and after his lecturing tours in America, Wilde was a frequent visitor at Whistler's studio in Chelsea. He was an ardent admirer of the painter, not alone for his work as an artist but also for his interesting personality, Whistler being a versatile and brilliant conversationalist. In 1883, Whistler outlined a lecture for Wilde which the latter de-

livered to the Royal Academy students. In 1885, Whistler appeared himself for the first time as a lecturer, and on that occasion reappropriated some of the material he had previously suggested to Wilde. "That," says Mr. Ransome, "is the origin of the accusation, so often made, that Wilde built a reputation on borrowed bons mots." Then ensued the "acrimonious correspondence" printed in this brochure. In 1889, Wilde's "Decay of Lying" appeared, in which he used the phrase "the courage of the opinion of others" which had been the sting of Whistler's sarcasm; letters on both sides may be read in Whistler's "The Art of Making Enemies."

James Huneker in "Unicorns" (1917), says: "The best thing that Whistler ever said to Wilde was his claiming in advance as his own anything Oscar might utter; and here Whistler was himself borrowing an epigram of Baudelaire, as he borrowed from the same source and amplified the idea that nature is monotonous, nature is a plagiarist from art, and all the rest of such paradoxical chatter and inconsequent humour.... Whistler discoursed wittily, waspishly, but was n't knee-high to a grasshopper when confronted with Wilde."

Mr. Ross has pointed out that all of Wilde's best work was written after his break with Whistler.

References: Mason, *Bibliography of Oscar Wilde* (1914), p. 552, No. 625; *Widener Catalogue* (Rosenbach) (1918), Vol. II, p. 279.

WILDE, Oscar. WHISTLER, James Abbott McNeill. Wilde v Whistler || Being || An Acrimonious Correspondence || On Art || Between || Oscar Wilde || And || James A McNeill Whistler || London Privately Printed MCMVI

Condition: 8°, buff printed wrappers, uncut. Size of leaf, 8¾ by 5¾ inches.

First Edition, second (or third) issue.

Collation: Cover-title as above (except for the omission of the word "Being.") (verso blank); Blank leaf, [A1]; Half-title, "Wilde v Whistler," [A2] (verso "Four hundred copies on small quarto paper, and one hundred large paper copies on demy octavo paper, have been printed

of this brochure."), pp. [1]-[2]; Title as above, in red and black, [A3] (verso blank), pp. [3]-[4]; Text, [A4]-[B7], in eights, pp. 5-20; Blank leaf, [B8].

According to Mason this work was published by Leonard Smithers.

The text of "An Acrimonious Correspondence" is taken from Whistler's "Gentle Art Of Making Enemies" (Heinemann), 1890, pages 161-165 and 236-243.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 552, No. 626.

YOUNG, DAL[HOUSIE].

Apologia || Pro || Oscar Wilde || By || Dal Young, M. A. Oxon. || London: || William Reeves, 185, Fleet Street, E. C. [1895.]

CONDITION: Small 4°, light brown wrappers, lettered in dark blue, uncut. Size of leaf, 8⅛ by 6¼ inches.

FIRST EDITION.

COLLATION: Cover-title as above (verso blank); Half-title, "Apologia Pro Oscar Wilde," p. [1]; Blank, p. [2]; Title as above, p. [3]; Blank, p. [4]; Text, ending with imprint, pp. 5-45; Printer's ornament, p. [46]; Blank leaf.

There are no signature marks.

Copies in dark brown wrappers were issued later.

This is a strong defense of Wilde in answer to his detractors who charged that his love of beauty was a pose, that his books were immoral, that his influence on his friends was bad, and that his life was vicious. To all of these charges, except the last, the author has made a case that is difficult to refute. It had been better had the writer said nothing to the last charge, other than that, "as he was convicted (rightly or wrongly, it makes no difference) of breaking a law, he is being punished for breaking a law." The "Apologia" was written in March, 1895, and one must admire the strength of character of a man who, in the face of overwhelming public opinion against Wilde, could so manfully stand up for his convictions, regardless if one agrees with the conclusions arrived at by the writer or not.

REFERENCE: Mason, *Bibliography of Oscar Wilde* (1914), p. 574, No. 679.

STUART-YOUNG, John M.

Osrac, The || Self-Sufficient, || And || Other Poems, || With || A Memoir Of || The Late Oscar Wilde. || (Portraits and facsimile letters). || By || J. M. Stuart-Young. || [Three lines from "Dorian Gray."] || London: || The Hermes Press, || Cecil Court, St. Martin's Lane, || 1905. || [All Rights Reserved.]

Condition: 4°, green cloth, blue cloth back, lettered and stamped in gilt, gilt top, uncut. Size of leaf, 10⅛ by 7½ inches.

First Edition.

Collation: Half-title, "Osrac, The Self-Sufficient," one leaf (verso books by the same author); Title as above, in red and black, one leaf (verso blank); Dedication to Oscar Wilde, one leaf (verso blank); List of illustrations, one leaf (verso blank); "A Memoir," pp. 1-40; Blank, p. [41]; Sonnet, p. [42]; Second half-title, p. [43]; Copyright notice, p. [44]; Text, pp. 45-79; Blank, p. [80]; Half-title, "Poems And Epigrams," p. [81]; Acknowledgment to editors, p. [82]; "Contents," pp. 83-84; Text, pp. 85-120.

There are no signature marks.

There are three portraits of Oscar Wilde, three of the author, and two facsimile letters as called for in the list of illustrations.

On pages 29-36 is a review of "De Profundis." The statement at the top of page 30, "I had read most of the pages in manuscript four years ago," is inaccurate, as Mason states, for the manuscript was given to Robert Ross by Wilde the day after he was released from prison. Ross then placed it in the British Museum.

The facsimiles of letters on pages 6-7 and page 38, as also the inscription on the frontispiece, according to Mason, are forgeries.

The collation of the above copy does not agree in pagination with that in Mason's bibliography.

Reference: Mason, *Bibliography of Oscar Wilde* (1914), pp. 574-575, No. 681.

INDEX TO OSCAR WILDE

After Berneval. Westminster: (Beaumont Press), 1922. First edition, first issue, 3-4.
After Berneval. Westminster: (Beaumont Press), 1922. First edition, second issue, 4.
After Reading. Westminster: (Beaumont Press), 1921. First edition, first issue, 4-5.
After Reading. Westminster: (Beaumont Press), 1921. First edition, second issue, 5.
Aurevilly, Barbey D'. [Wilde, Oscar, Translator.] What Never Dies. Paris: 1902. First edition, privately printed, 6.

The Birthday Of The Infanta. Portland, Maine: (Thomas B. Mosher), 1905. Japanese vellum edition, 6-7.

The Canterville Ghost. Boston: (John W. Luce And Company), 1906. Illustrated edition, 7-8.
The Canterville Ghost. See The Sphinx without a Secret, 68-69.
The Century Guild Hobby Horse. London: (Kegan Paul, Trench And Co.): 1886 (et seq.). First edition, 8.
Children In Prison. London: (Murdoch & Co.), [1898]. First separate edition, 8-10.
Collected Works. London: (Methuen And Co.), [1908]. First collected edition, first issue, 10-16.
Collected Works. London: (Methuen And Co.), [1908]. First collected edition, second issue, 16-17.
Collected Works. Boston: (John W. Luce & Co.), [1910]. First authorized American edition, 17-23.
The Cornhill Booklet. Boston: (Alfred Bartlett), 1914, 23.
The Critic as Artist. See Intentions, 39-41.
A Critic In Pall Mall. London: (Methuen & Co.), [1919], 23.

D'Aurevilly, Barbey. See Aurevilly, Barbey D'.
The Decay Of Lying. New York: (The Sunflower Company), 1902. Limited edition, 28.
The Decay Of Lying. See Intentions, 39-41.
The Decay Of Lying: A Dialogue. See The Nineteenth Century, 45-46.
De Profundis. London: (Methuen And Co.), [1905]. First edition, first issue, 24-25.
De Profundis. London: (Methuen And Co.), [1905]. First edition, large paper, 25.
De Profundis. New York: (G. P. Putnam's Sons), 1905. First American edition, first issue, 25-26.
De Profundis. New York: (G. P. Putnam's Sons), 1906. First American edition, sixth issue, 26.
De Profundis. New York: (G. P. Putnam's Sons), 1910. Second edition, second issue, 26-27.
De Profundis Herausgegeben Und Eingeleitet Von Max Meyerfeld. Berlin: 1905. First German edition, 27-28.
De Profundis. Suppressed Fragments. See Cornhill Booklet, 23.
De Profundis. See Four Letters, 30-31.
De Profundis. See The Suppressed Portion of "De Profundis," 69-71.

Envoi, L'. See L'Envoi.
Epigrams. See Oscariana, 47.
Epigrams & Aphorisms. Boston: (John W. Luce), 1905. First edition, 28-29.
Essays, Criticisms And Reviews. London: 1901. First edition, unauthorized, and privately printed, 29-30.

The Fortnightly Review. London: (Chapman And Hall), 1889. First English edition, 30.
Four Letters Which Were Not Included In The English Edition Of "De Profundis," 1906. Pirated edition, 30-31.

The Happy Prince And Other Tales. London: (David Nutt), 1888. First edition, 32-33.
The Happy Prince And Other Tales. London: (David Nutt), 1888. First edition, large paper, 31-32.
The Happy Prince And Other Tales. Portland, Maine: (Thomas B. Mosher), 1904. Limited edition, 33-34.
The Happy Prince And Other Tales. London: (Duckworth & Co.), [1913]. Illustrated edition, 34-35.
The Happy Prince And Other Tales. London: (Duckworth & Co.), [1920]. Illustrated edition, 35.
A House of Pomegranates. London: (James R. Osgood), 1891. First edition, 35-37.
A House Of Pomegranates. London: (Methuen And Co. Ltd.), [1915]. Sixth edition, 37.
A House of Pomegranates. New York: (Moffat, Yard And Company), 1918. Ben Kutcher's Illustrated edition, 37-38.

Impressions Of America. (Keystone Press), 1906. First edition, 38-39.
Intentions; The Decay Of Lying; Pen, Pencil And Poison; The Critic As Artist; The Truth Of Masks. London: (James R. Osgood), 1891. First edition, 39-41.
Intentions; The Decay Of Lying; Pen, Pencil And Poison; The Critic As Artist; The Truth Of Masks. New York: (Brentano's), 1905, 41.

Keats' Sonnet On Blue. See The Century Guild Hobby Horse, 8.
Kutcher, Ben. See A House of Pomegranates.

Lecture On The English Renaissance; Rose Leaf And Apple Leaf: L'Envoi. [n.p., n.d.], 45.
L'Envoi. See Lecture On The English Renaissance, 45.
Letters After Reading. New York: (Paul R. Reynolds), 1921. Limited edition, 42.
Livius, Titus. Historiarum Libri Qui Supersunt. Lipsiae: (Sumptibus Ottonis Holtze), 1867. Oscar Wilde's annotated copy, 42-43.
Lord Arthur Savile's Crime & Other Stories. London: (James R. Osgood), 1891. First edition, 43-44.
Lord Arthur Savile's Crime. A Study of Duty. [1904.] Pirated edition, privately printed, 44-45.

Meyerfeld, Max. See De Profundis, 27-28.
The Model Millionaire. See The Sphinx without a Secret, 68-69.

The Nineteenth Century. 1885-1890. Various numbers, 45-47.

Oscariana: Epigrams. London: 1895. Privately printed edition, 47.

Pen, Pencil, And Poison: A Study. See The Fortnightly Review, 30.
Pen, Pencil and Poison. See Intentions, 39-41.
Petronius. See The Satyricon of Petronius, 63-64.
Phrases And Philosophies for the use of the Young. London: 1894. Privately printed, limited edition, 55.

Phrases And Philosophies for the use of the Young. London: 1894. Pirated edition, second issue, privately printed, 53-55.

Phrases and Philosophies for the use of the Young. London: 1903. Pirated edition, 55-56.

Phrases and Philosophies For The Use of the Young. [n.p., n.d.] Privately printed edition, 56.

The Picture Of Dorian Gray. Philadelphia: (J. B. Lippincott Company), [1890]. First American edition, 47-50.

The Picture Of Dorian Gray. New York: (M. J. Ivers & Co.), [1890]. American Series edition, 50-51.

The Picture Of Dorian Gray. London: (Ward, Lock And Co.), [1891]. Edition de luxe, 51.

The Picture Of Dorian Gray. London: (Ward, Lock & Bowden Limited), [1895]. Second edition, 51-52.

The Picture Of Dorian Gray. New York: (Charterhouse Press), 1904, 52-53.

The Picture Of Dorian Gray. New York: (Street & Smith), [n.d.]. Select Library edition, 53.

The Portrait Of Mr. W. H. Portland, Maine: (Thomas B. Mosher), 1904. Limited edition, 56-59.

The Portrait Of Mr. W. H. [n.p.]: [1904]. Pirated edition, privately printed, 59-60.

The Portrait of Mr. W. H. Greenwich, Connecticut: (The Literary Collector Press), 1905, 60.

The Portrait Of Mr. W. H. New York: (Mitchell Kennerley), 1921. Limited edition, 60-61.

Resurgam. Unpublished Letters. [n.p.]: [1917]. First edition, 61-62.

The Rise Of Historical Criticism, 1905. Privately printed edition, 62-63.

Rose Leaf And Apple Leaf: L'Envoi. See Lecture On The English Renaissance, 45.

The Satyricon Of Petronius. A New Translation. [Attributed to Oscar Wilde.] Paris: (Charles Carrington), 1902. First edition, 63-64.

Sebastian Melmoth. [Oscar Wilde.] London: (Arthur L. Humphreys), 1905. Second edition, 64-65.

Sebastian Melmoth. [Oscar Wilde.] London: (Arthur L. Humphreys), 1908. Third edition, 65.

Sebastian Melmoth. [Oscar Wilde.] London: (Arthur L. Humphreys), 1911. Fourth edition, 65.

Shakespeare And Stage Costume. See The Nineteenth Century, 45.

The Soul Of Man Under Socialism. New York: (The Humboldt Publishing Co.), [1892], 67.

The Soul of Man under Socialism. London: 1904. Pirated edition, privately printed, 65-67.

The Soul Of Man Under Socialism. Greenwich, Connecticut: (The Literary Collector Press), 1905. Limited edition, 67.

The Soul Of Man. Select Passages. London: (A. L. Humphreys), 1914, 68.

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